

# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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[New Issue.]

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## UNIVERSITY COLLEGE, LIVERPOOL.

The Councils of University College, Liverpool, and of the Liverpool Royal Infirmary school of Medicine are prepared to appoint a PROFESSOR OF EXPERIMENTAL PHYSICS in connexion with the above Institutions. The stipend of the Professor will be £400 per annum, together with a share of the fees. The holder of the Professorship will for the present be required to give instruction in Mathematics, until a separate Chair of Mathematics shall have been endowed. He will also be expected to deliver a Course of Lectures to Evening Classes. Candidates are requested to send in their applications and testimonials not later than JUNE 25TH, 1881, to either of the undermentioned:—  
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R. CATON, M.D., 18A, Abercromby-square, Liverpool.  
May 18, 1881.

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F. W. MADDEN, M.R.A.S., Secretary.

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J. HOLME NICHOLSON, Registrar.

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H KAINH ΔΙΑΘΗΚΗ: the Greek Testament, with the Readings adopted by the Revisers of the Authorised Version. (Oxford: Clarendon Press.)

*The New Testament in the Original Greek according to the Text followed in the Authorised Version, together with the Variations adopted in the Revised Version. By F. H. A. Scrivener, M.A., D.C.L., LL.D. (Cambridge University Press.)*

THE 17th of May 1881 will be a day long memorable in the annals of English literature as that on which the Revised Version of the New Testament was at length, after the lapse of eleven years since the appointment of the joint committee for the revision of the Scriptures, put into the hands of the public. The time actually spent on the work, we are informed, was ten years and a-half—a longer period, probably, than any single scholar, with adequate inducement to finish his task quickly, would demand for the translation of so small a book as the New Testament; a much longer period than that occupied by the companies entrusted with the Authorised Version, whose labours were completed in about two years and three-quarters, or, as they themselves put it, “in twice seven times seventy two days and more;” yet assuredly not unreasonably long, considering the peculiar difficulties of the work, the responsibilities of the Revisers, and the magnitude and importance of the object attained. For it was desired to produce a version which, without showing partiality for any particular school of criticism, should fairly and fully represent and embody the ripest scholarship of the day; which should reconcile, if that might be possible, different opinions and yet emphasise none; which, while retaining the colour and flavour of the old translation, should leave none of its errors unrectified and none of its obscurities unrelieved; which, in the alterations it might introduce, should flatter no prejudices and, if possible, offend none; and which, in short, should be worthy to take the place of the present Authorised Version as the standard English New Testament, and to retain it until either its language should be-

come obsolete or new discoveries should throw more light on the original text. And from the twenty-seven most accomplished New Testament scholars that could be found in this kingdom it was not unreasonable to expect that such a version would be forthcoming. In comparing, moreover, the labours of the present Revisers with those of their predecessors at the beginning of the seventeenth century, it is but right to remember that their task has been one of much greater difficulty. The latter were called on to revise the translation only, the state of criticism at the time scarcely inviting them to anything more—if they exercised any judgment in regard to the text it was only in the selection of readings among the different printed editions and the Vulgate; the former would have left the more important half of their duty undone if they had not revised the text also. Finally, it was necessary that the public mind should be prepared for a version which could not but seem to the unlearned to be, in some respects, a different New Testament from that with which they had been familiar from their childhood, and whose every word they had been accustomed to regard with veneration. On this ground alone it will probably be admitted that the time which has been suffered to elapse since the new translation was first taken in hand till its publication has not been excessively protracted.

The question now comes whether the work just published fulfils the expectations that have been entertained regarding it. To say that it does not might seem to be, on the part of any individual, a little presumptuous. For it would be but a single voice against the collective judgment of a body of scholars the best that could be assembled anywhere. No alteration, it is understood, was made in the existing version but after mature deliberation and discussion, or allowed to stand without being more than once reconsidered. That there were differences of opinion to the last among the Revisers may indeed be taken for granted. The marginal readings can hardly in every case fully represent the opinion of the minority; still, the work comes before the public with a weight of authority which alone is almost sufficient to silence criticism. Encouragement, however, may be taken from the modest admission of the Revisers themselves that “there must be defects in a work so long and arduous” as theirs. “Blemishes and imperfections there are in the noble translation which we have been called on to revise; blemishes and imperfections will assuredly be found in our own revision.” That the Revisers have accomplished their important task with great care, skill, and conscientiousness, and, on the whole, with good taste and sound judgment, may indeed be confidently and gratefully asserted. That they have removed many blemishes and corrected numerous errors in the Authorised Version may also be unhesitatingly affirmed. But it will certainly be unfortunate if it shall be found that, while correcting the errors of their predecessors, they have introduced new blemishes of their own; and, to some extent at least, it must be feared this will prove to be the case.

The first thing that will strike the ordinary reader on opening the Revised Version will

undoubtedly be the absence of the usual divisions into chapters and verses, and the arrangement of the text in paragraphs instead. This was a change which was absolutely indispensable. The division into chapters and verses, however convenient, is of no authority, and sometimes it tends to obscure the sense. Its convenience is provided for by the retention of the customary numerals in the margin. Probably few will question the wisdom of the Revisers in determining to omit the headings to the chapters and pages. The revision of these was indeed a part of the task assigned them; but seeing that it “would have involved so much of indirect, and indeed frequently of direct, interpretation,” they judged it best to omit them altogether. The titles of the different books, on the other hand, they have retained as they stand in the Authorised Version. This I must venture to think unfortunate. The American Revisers would have adopted a bolder course. They strike out “S.” from the titles of the Gospels—not that that is of any great consequence; but, what is much more important, they omit the words “of Paul the Apostle” from the title of the Epistle to the Hebrews.

In regard to the text, it might have been expected that the Revisers would be content to follow one or more of the great critical authorities; but they took another view of their duty, and preferred to weigh the evidence in each case for themselves. The result of their labours in this direction is now before the world in two forms. Oxford gives us, in a beautiful type, that “continuous and complete Greek text” which the Revisers did not esteem it within their province to construct—that is to say, it gives us a text (that of the third edition of Stephanus) embodying the Revisers’ readings, with the readings which they displace in the margin; while Cambridge, on the other hand, gives us the text followed in the Authorised Version, with the Revisers’ readings in the margin. One or both of these will be found indispensable to any minute study of the new Version.

In their handling of the Greek text, if it would be too much to say that the Revisers have never been influenced by theological prepossessions, it may at least be admitted that they have, on the whole, shown not only sound judgment and scholarship, but also no lack of courage. Thus, they include in brackets the passage in John referring to the woman taken in adultery, noting in the margin that “most of the ancient authorities omit John vii. 53–viii. 11. Those which contain it vary much from each other.” They space off the last twelve verses of Mark, with a note that they are omitted in the two oldest Greek MSS. and some other authorities. They simply drop, without any notice whatever, as was right they should, the notorious interpolation, 1 John v. 7; indeed, in this case, they even disregard their own rule of indicating in the margin every deviation from the text followed in the Authorised Version. They read “O’s and translate “He who” in the well-known passage, 1 Tim. iii. 16. They omit the doxology at the end of the Lord’s Prayer in Matt. vi. 14, and give the same prayer in a

still more abbreviated form in the corresponding passage in Luke. They omit the confession of the eunuch—indeed, the whole of verse 37 in Acts viii.—and the words “that ye should not obey the truth” in Gal. iii. 1. Here and there similar changes were expected as a matter of course by everyone who knows anything of New Testament criticism, and not to have made them would have entirely destroyed the value of the Revisers’ work. But it is certain, nevertheless, that they will try the faith, or at any rate hurt the feelings, of numbers who have been accustomed to believe that they had in the Authorised Version the authentic and unadulterated Word of God. It is therefore all the more creditable to those who took in hand this important work that they have had the wisdom and the courage to let the truth be known.

On the other hand, there are cases in which a deviation from the vulgar text might have been looked for, but the Revisers have apparently allowed prescriptive right to decide in favour of the established readings. Thus, in a well-known passage in Acts xx. 28, they retain the reading “God” when some of the leading critical editions read *Κυρίον*. In this it is possible they are right. They have in their favour the authority of the Sinaitic and Vatican MSS.; and it is quite as likely that the original reading was *Θεοῦ*, which some copyist, offended by the harsh expression, “blood of God,” altered to *Κυρίον*, as that an original *Κυρίον* was a change to *Θεοῦ*. But in John i. 18 the Revisers have also adhered to the received text notwithstanding the amount of authority, including the same two MSS., for the reading *μονογενὴς θεός*. Certainly it will not be regretted that they have felt justified in relegating this reading to the margin with the note that “Many very ancient authorities read *God only begotten*.” Drs. Westcott and Hort, however, who read *θεοῦ* in the first passage, read also *μονογενὴς θεός* in the second.

To pass now from the text to the translation, the first rule laid down by the Committee of Convocation for the guidance of the Revisers was “to introduce as few alterations as possible into the text of the Authorised Version consistently with faithfulness,” and the second “to limit, as far as possible, the expression of such alterations to the language of the Authorised and earlier English Versions.” Whether these rules were altogether wise, and whether the Revisers would not have done well to use a little more latitude in getting rid of obsolete words and phrases—such as “charger” for “dish,” “whether of the twain,” “bewrayeth,” “wist,” “wot,” &c., and of expressions such as “for to see” (corrected in Luke iv. 16, but left standing in Matt. xi. 8)—may at least be a question. But by this their own standard it will be fair to judge their work. And if in its deviations from the Authorised text it shall be found sometimes only to mar its beauties, for the sake of no compensatory advantage except perhaps to make way for some small pedantry, or by an excessive straining after literal accuracy in places where idiomatic differences do not admit of it, to give renderings which only by courtesy can be called English, it must, to that extent, be pronounced a failure.

That there are—happily not often, but now and then—alterations of this kind is only too true. On the other hand, it is hardly necessary to say that, by attention to minute points of grammar, and especially the use of the article, and by consistency in the rendering of the same word in different places, the Revisers have, in numberless instances, improved the sense and thrown light on many dark passages of Scripture. It is hardly necessary to say this, because, with the learning they brought to their task, it could not possibly have been otherwise.

It is well known that the old translators made no scruple, if the same Greek word occurred two or three times in the same sentence, of representing it by two or three different English words, and indeed rather prided themselves on so doing. Thus, when Paul wrote, “*εἰ τις τὸν ναὸν τοῦ Θεοῦ φθείρει, φθερεῖ τοῦτον ὁ Θεός*” (1 Cor. iii. 17), they made use of the two verbs “defile” and “destroy” instead of the single verb “destroy.” By such liberties they sometimes snatched a grace which otherwise would have been wanting; and it cannot be denied that the exquisite chapter in praise of charity loses something of its charm in the new version. Thus, when we have been accustomed to read, “Charity never faileth; but whether there be prophecies they shall fail, whether there be tongues they shall cease, whether there be knowledge it shall vanish away; for we know in part and we prophecy in part, but when that which is perfect is come, then that which is in part shall be done away,” we have now in this short passage the one word “shall be done away” thrice repeated to represent Paul’s threefold *καταργηθήσονται, καταργηθήσεται, καταργηθήσεται*. Such changes as these, however, are perhaps inevitable, and we consent to them with a sigh. What we want is undoubtedly as nearly as possible the English equivalent of what Paul wrote in Greek, not any modern improvement upon it; but then we do want also a genuinely English book such as the Authorised Version pre-eminently is—one which will speak to the people in their own tongue. It will now be necessary accordingly to give a few examples of renderings which are, to say the least, no improvement on those which they displace.

In Matt. v. 22, &c., where we have been accustomed to the homely phrase “hell fire,” we are expected henceforth to read “the hell of fire.” The objection to this is that it is not English. The Revisers ought either to have put “the Gehenna of fire”—the reading of the margin—which is half Greek, or rather half Hebrew, and a little pedantic, or to have stuck to the old emphatic form of speech. Matt. vi. 26: “The birds of heaven” is a possible English phrase, but here we have “the birds of the air” is the most appropriate English for *τὰ περὶ τὸ οὐρανόν*. It would not, it must be confessed, be an easy matter to give a perfectly satisfactory rendering of “Ὁ ὁπίσω μου ἐρχόμενος ἔμπροσθέν μου γέγονεν” (John i. 15); but the authorised rendering, if not so literally exact, is in all other respects infinitely preferable to that of the Revisers—“He that cometh after me is become before me”—which is intolerable. It is singular

that anyone with the slightest feeling for harmony should wish to substitute “work” for “labour” in John vi. 27. Is anything gained by reading “who loved me and gave himself up for me” in Gal. ii. 20? There is a very small gain in literal accuracy, but a great loss in the rhythm which the Revisers profess themselves anxious to preserve. Who would accept such a feeble expression as “a working of error” in exchange for “a strong delusion,” even though it be a more literal rendering of *ἐνέργειαν πλάνης*, in 2 Thess. ii. 11? In 1 Tim. i. 17 we must henceforth read “Now unto the King eternal, incorruptible, invisible, the only God.” This is not even literally exact. It ought to be, “Now unto the eternal King (or King of the ages), the incorruptible, invisible, only God.” This arrangement would have had the advantage of preserving the rhythm of the sentence; but “immortal” is not objectionable as a rendering of *ἀφθαρτῶ*. In the same way for *ἀφθαρσία* (2 Tim. i. 10) we have “incorruptibility” where “immortality” answers every purpose, save that of a pedantic literalness, much better. It would be difficult to conceive, and, I think, impossible to find, a happier rendering of *πρὸ χρόνων αἰώνων* (2 Tim. i. 9, &c.) than that of the old translators, “before the world began;” yet our present Revisers invite us to substitute for it the wholly unmeaning phrase “before times eternal.” In Titus i. 9, the old translators have at least made sense of *ἀντεχόμενον τοῦ κατὰ τὴν διδαχὴν πιστοῦ λόγου*; but, whatever be the exact meaning, the revised rendering, “holding to the faithful word which is according to the teaching,” does not make it any clearer. In verse 12, why “idle gluttons” for “slow bellies”? In the same epistle, ii. 13, there is a reading which will startle some, though it may please many—“our great God and Saviour Jesus Christ,” instead of “the great God and our Saviour Jesus Christ,” as is read now. Here, indeed, as well as in Matt. vi. 13, where the novel reading “deliver us from the evil one” has not unnaturally attracted much attention, it is probable the Revisers are right. Still, seeing that the alternative renderings are admissible and supported by competent authority, it might be wished that in these cases, and especially in the latter case, they had so far deferred to established usage as to leave us the old familiar words.

These are examples of what the Revisers have done in the way of spoiling “the noble translation” with which they had to deal; but it would certainly be unfortunate if such defects were permitted to hide the great merit of their work. In adhering, as they have done, to the language and forms of speech of the old version, they have, on the whole, shown excellent taste and sound judgment, though, as has been already hinted, they have carried this principle to an extreme. They have abandoned the old use of “let” for “hinder;” and for “prevent” in the sense of “anticipate” they have substituted in 1 Thess. iv. 15, “precede,” and in Matt. xvii. 25, “spake first;” but they have preserved many other expressions which have quite passed out of use. They have retained the old spelling of the word “cloke;” but why have they revived that of “judge-



ment," which is not so printed in any of the modern editions of the Authorised Version? It is satisfactory to observe that, in the case of words which have no English equivalent, they have avoided the pedantry of introducing the Greek words into their text. Thus we still have "penny" for *δηνάριον*, farthing for *κοδράντης*, "piece of silver" for *δραχμή*, &c. To this rule, however, there is at least one exception in the case of Hades. Assuredly no one will find fault with the Revisers for rejecting the word "hell," which is altogether inappropriate as a rendering of the Greek *ᾅδης*; but some other more suitable phrase might have been found. People of education will not, it is true, find any difficulty with Hades; but "the world below," or "the unseen world," would convey a distinctive meaning to the unlearned. It would be an interesting study to catalogue the new words and phrases that have found their way into the new version, though these are, of course, far fewer than if the Revisers had not fettered themselves by the second of the two rules quoted above. Among others may be mentioned "explain" (Matt. xiii. 36), "apparition" (*Ib.* xiv. 26), "its" (*passim*), "indulgence" (Acts xxiv. 23), "Emperor" (*Ib.* xxv. 25), "vessel" for ship (*Ib.* xxvii. 41), "beach" and "bay" (*Ib.* 39), &c. It cannot certainly be said that the Revisers have done much to enrich the language of the English Bible, or that they have exhibited the full power of our noble English tongue.

Great, then, as was the need for a revision of the New Testament, and great and valuable as are the improvements effected by that which has now been completed, it can hardly be desired that the new version should at once, and without further modification, take the place of the old. Is it impossible that it may itself undergo revision before its use becomes general, or it is invested with any authority? It is at present, it cannot be doubted, a far more accurate, a purer, and more trustworthy reproduction of what the authors of the New Testament actually wrote than has ever before appeared under such high auspices, or with anything like the same prospect of universal acceptance. It would not, perhaps, be very difficult to make it a wholly worthy successor of that volume which has fed the spiritual life, sustained the hopes, and consoled the sorrows of so many generations of English-speaking men—that volume on which it is based and whose perfections it inherits.

ROBERT B. DRUMMOND.

*The Life, and Selections from the Correspondence, of William Whewell, D.D., late Master of Trinity College, Cambridge.* By Mrs. Stair Douglas. (C. Kegan Paul & Co.)

THE fate of Dr. Whewell's memoirs reminds us of the fate of the monument of Julius II. When that combative Pontiff died, it was felt that so imperious a nature should have no common memorial. Michelangelo sketched a design in which prophets and sibyls, moral and theological virtues, fettered captives, and enslaved vices, surrounded the lofty sarcophagus of the Pope. But the plan was on too large a scale for execution. The horned

Moses glares down the aisle of St. Peter in chains, but the burial-place of Julius II. is marked by a simple stone. So it has been with Dr. Whewell. He appeared so large to his contemporaries, his omniscience was so appalling, that no single man had the courage to undertake the history of so colossal a mind. Cambridge could not even produce a literary Michelangelo to sketch out the work. So it was decided that he was not to have one biographer, but three. Mr. Todhunter was to give an account of his scientific writings and correspondence—a task which he performed with characteristic pains and accuracy. Some member of his family was to paint for us the man as he lived, and as he was known to his relations and friends; and some member of the great college over which he ruled was to describe his academical career. The second instalment of the task is now before us; the third remains, and probably will remain, unattempted. This is a great pity. In whatever sphere Dr. Whewell was great, he was greatest at the university. Graduates of twenty or thirty years' standing will never forget that majestic stature, that massive brow, that commanding look, as its possessor paced the ante-chapel of his college, or took his seat of presidency among the skulls of Golgotha. On the hand, the Whewell Professor of International Law derives a very small portion of his income from the sale of Dr. Whewell's writings, and the merely personal life of a college don is not calculated to excite permanent interest. An academical biography would have told the story of the university during fifty years of steady progress and momentous change. As it is, we have no Life of Dr. Whewell which corresponds in value either to Stanley's Life of Arnold or Monk's Life of Bentley.

With these drawbacks in view, Mrs. Stair Douglas is to be congratulated on the manner in which she has performed her task. It is always a delicate duty to make selections from private correspondence. But Mrs. Douglas has shown unexceptionable taste. She has allowed her uncle, as far as possible, to speak for himself; and she has produced a book which can be read through without weariness—indeed, by a Cambridge man, with considerable interest.

Dr. Whewell's whole life was spent at Cambridge in university and college work. Born of humble parentage, he came to the university at the age of eighteen, was second wrangler, fellow of Trinity, lecturer, tutor, and finally master, and died in that position in full vigour and activity at the age of seventy-one. During his twenty years' labour as a college teacher Dr. Whewell must have taken his full share in developing the resources of his college so as to bring it to the position of unrivalled superiority which it now occupies. He was indeed fortunate in his fellow-labourers. Peacock, Thirlwall, Hare, and Blakesley are names which are known far beyond Cambridge. The main task which he set before himself was the extinction of private tuition by rendering it unnecessary. He argued that a college ought to supply all the teaching requisite to enable its pupils to obtain high honours. Dr. Whewell did much in this direction. Far more has been done since his time; and the main object of

the latest reform of the university has been to carry this principle still farther, and to extend it by making teaching independent even of the limits of a college. Still, after fifty years, the citadel of mathematics remains impregnable, while other studies have yielded to the assault.

These letters throw light upon a college question in which Dr. Whewell's conduct has often been misunderstood. In 1834, Thirlwall, being lecturer of Trinity College, had published a letter to Prof. Turton, in which he questioned the policy of enforcing attendance at college chapel on all persons *in statu pupillari*. Dr. Whewell had written two pamphlets in defence of the practice. In consequence of this, but probably also as a punishment for his well-known liberal opinions, Thirlwall was dismissed from his lectureship by the master, Dr. Wordsworth. This arbitrary and despotic act, probably illegal, and happily almost without example in the temperate atmosphere of Cambridge, created great excitement in the university. It has been supposed that Dr. Whewell did not at the time exert himself as he should have done to save his colleague. This is disproved by the correspondence. Dr. Whewell writes to Prof. Sedgwick dissenting strongly from Thirlwall's principles, which, he says, "appear to me to be inconsistent with any college management, and with any religious establishment."

But he adds,

"The master's request to him to resign the tuition I entirely disapprove of, and expressed my opinion against it to the master as strongly as I could."

In 1840 Dr. Whewell began to think of taking a college living.

"My inducements to stay in college diminish. Friends depart, or become separated from me by change of habits. I do not make new intimacies easily—hardly at all. College rooms are no home for declining years."

Happily, in Archdeacon Hare he had a friend who would tell him the truth.

"I have never been able to think with satisfaction of your undertaking a parochial cure. I can neither fancy that you would suit it nor that it would suit you. It hardly seems to me right to enter upon such a cure unless one does so with the purpose of making it the primary object of one's thoughts and interests."

This is a very gentle way of putting the matter. Thus Dr. Whewell was dissuaded from making what would have been a fatal mistake. His agitation of mind ended far more prosperously in marriage. From 1841 to his death he found in his wife's society, and in that of his family, an opportunity for pouring out his passionate heart, which his isolation in the university otherwise denied him. Certainly, no man was better fitted for domestic life—but of this it is needless to speak, as the book we are reviewing is so full of it on every page.

Of more public interest is the position of Dr. Whewell as a university reformer. There can be no doubt that he was sincerely anxious to widen the field of study at Cambridge. Appointed Professor of Moral Philosophy in 1839, he made the work of his chair effective and fruitful by his lectures. He gave philosophy an important position in the examination for

Trinity fellowships—an examination which has done much to secure their supremacy over the other fellowships of the university. It was complained that if he left Trinity there would be no one to examine for fellowships in his place. He took a large share in establishing the moral sciences tripos, the parent of the present moral science and history triposes; but it is too generally forgotten that the first impulse to the establishment of this examination was due to the Prince Consort. During Dr. Whewell's lifetime he provided for the creation of a Professorship and for Scholarships of International Law, with the obvious intention of connecting the university with the higher services of the State, and of realising the original plan of the Georgian Professorship of Modern History and Modern Languages. It is, perhaps, to be regretted that he did not choose for his benefaction some more hopeful study than international law—political science, for instance, or even history at large. But, by his direct action, as well as by his books, he may be regarded as one of the chief forerunners of that enlargement of academical studies at Cambridge which has progressed so mightily since his death. Unfortunately, his temper led him, at the close of his life, to take no hopeful view of the future which he had done so much to bring about. He had little sympathy with a younger generation, and no confidence in their wisdom. Triumphant in the result of his own reforms and in the memory of his own struggles, he was unwilling to launch into a wider sea of reconstruction, or to commit to a number of willing hands trained in his school the work which, as a man of combat, he wished to battle for alone. So we find him in unhappy antagonism with the best influences of his college, defeated in divisions, risking the character of an obstructive, but in all differences of opinion commanding respect by his impressive personality.

No one can study Dr. Whewell's life without asking, when he was so great, why was he not greater?—why has he left so little that is permanent? This book gives the answer. He was deficient in sympathy, he could lead but not follow; and, still worse, he was deficient in insight and subtlety. His mind was strong and powerful, but commonplace. It is the combination of character and intellect which so impressed his contemporaries that justifies the place he holds in the Walhalla of Trinity heroes by the side of Bacon and Newton, Barrow and Macaulay.

OSCAR BROWNING.

*The Library.* By Andrew Lang. With a Chapter on Illustrated Books by Austin Dobson. (Macmillan.)

THOUGH the little volume now on the table is by no means the most serious contribution to our book-shelves which we are looking for from an engaging writer who owes it to himself to become a substantial critic, it is so adroitly put together that it will serve two purposes. The thousands of people who only know of a "library" as a storehouse of literature will be most pleasantly informed by it that a library may likewise be a storehouse of rarities and bindings. The

daintier folk whose refined love for Aldines and for Elzevirs impels them to carry their amiable mania tolerably far, and

"In torrid heats of late July,  
In March, beneath the bitter *bise*,  
To book-hunt while the loungers fly,—  
To book-hunt, though December freeze,"

will have the satisfaction of knowing that, if it did not lie within the scope of Mr. Lang's enterprise to tell them much that was new to them, their pleasant "fad" has at least been treated sympathetically. Moreover, there are really a great many persons—the writer of these words is distinctly one of them—who have much to learn, in the way of absolute fact, from such a book as this, which (to say at the beginning what it is more customary to keep to the end) is indeed all that such a book may fairly be expected to be. For does it not set the would-be collector on the right track, and furnish him who does not aspire to collect with just the knowledge that allows him to be not wholly unintelligent and wholly unresponsive when he examines the book-case—or must it now be the exquisite little cabinet—of the more favoured brother? The collector is always fond of illustrative stories; the writer on *biblio-mania*—*la douce manie*—from Dibdin to M. Octave Uzanne—takes kindly to anecdote; the love is common to all, but the best method peculiar to some. For our part, we like Mr. Lang's method. He is not oppressed with the gravity of the incidents he records. The twinkle of humour—the humour that freshens and sweetens things, and saves the collector from being a drystick and, sometimes, the scholar from being a pedant—is discerned very often.

What does Mr. Lang tell us? His work is divided into three chapters—the first of which is "An Apology for the Book-Hunter." In this, after mentioning the obligations which his own book lies under to many writers of research in France, where the theme is best understood, he expounds to us the advantages of collecting—the actual service to literature done by the cherishing of those rare first thoughts, an author's first editions; the amusement of the chase, which he likens to that of the angler; the tastefulness and intrinsic beauty of much that is sought for; the fact that human associations lie round these precious volumes that have belonged in the past, we may hope, to the fair, or we may hope, to the wise; lastly, the undoubted advantage, to the educated poor, that the objects of the search do not lose their pecuniary value when once they have been acquired, but may, on the collector's death, put money in the purses of his children. But on this last matter, in which some have gone wrong, as it seems to us, Mr. Lang is excellently healthy. He does not reckon as a collector the collector who buys for speculation. Hill-Burton, in the *Book Hunter*, is quite on his side. "Where money is the object, let a man speculate or become a miser," writes that authority, perhaps even a shade too rigidly. And Mr. Lang says:

"It is one thing for the collector to be able to reflect that the money he expends on books is not lost, and that his family may find themselves richer, not poorer, because he indulged his tastes; it is quite another thing to buy books as a speculator buys shares, meaning to sell again at a profit as soon as occasion offers."

Our writer's second chapter is on "The Library." He passes under review the changed conditions of the collector—how the collector of old perhaps lived in the country, and in the many rooms of a manor-house amassed his congregation of folios; and how the collector of to-day lives in a suburban villa, or in the smallish rooms of a West End or Bloomsbury street, adding, if he is lucky enough to be able to do so, Elzevir to Elzevir. The writer discourses on bindings, and two pretty plates illustrate some of his remarks. He urges appropriateness, quoting in this connexion the artistic fancies of a French *bibliophile*, who—recognising that full bindings have already their share of attention, from Derome to Trautz-Bauzonnet—has bestowed thought upon what greater variety and charm half-bindings are capable of, and has suggested "*un cartonnage Pompadour*," a "dead fair lady's train" as a coat for a Crébillon; leathers of China and Japan for books of fantasy. Then, having left the library itself, with "receipts, not infallible, for cleaning books," Mr. Lang—aided first by Mr. Loftie on "early printed books"—brings himself to the books of the collector, tells of the changes of fashion, of the abandonment of one printer for another risen to notice, sketches briefly what it is well to have in the particular field in which the collector finds his sport. We have nothing to regret in this, except its perhaps inevitable slightness; nothing to point out as of seeming inaccuracy except the statement that "the dress of the middle of the eighteenth century, of the age of Watteau, was precisely suited to the gay and graceful pencils of Gravelot, Moreau, Eisen, Boucher, Cochin, Marillier, and Choffard." Watteau's work-time was the first twenty years of the eighteenth century, not "the middle" of it—he died in 1721; but if Mr. Lang would wish to say that the whole century was Watteau's age because his influence lived, and directed and inspired everything until there came the romantic classicism of Prudhon and the severer antiquity of David, then we entirely agree with him.

Mr. Austin Dobson has thought that among illustrated books it was sufficient for the purpose of the volume to treat only of English books. Probably he was right; but either his choice, or his manner of treatment when the choice was once made, has resulted in creating a certain disparity between Mr. Lang's portion of the volume and his own. For while Mr. Lang does not profess to tell us—as, indeed, how could he?—every book to collect, Mr. Dobson, whatever he professes or intends, does actually tell us of nearly every book to collect within the more limited sphere of his own enquiry. And so much the better, of course—at all events, in one respect. The information is useful; but the very fullness of it, in the sense of the almost entire absence of sins of omission, compels the writer to be particularly, and sometimes irritatingly, brief on the merits or qualities of special volumes on which we would have had so delicate a critic, so *fin a gourmet*, characteristically dilate. Mr. Austin Dobson lays down very carefully all the lines upon which, in his restricted subject, it would be possible to write. Now, having got Mr. Dobson's lines, what we want



is Mr. Dobson's writing—some fullness of comment on the matters brought up to be dismissed. This criticism, however, does not apply all through. There are occasions on which the writer relaxes—dwells lovingly on the quality of the thing he names, and then there is given to us a new enjoyment of that thing, the art of the critic who has watched and received having refined upon the art of the inventor who did perhaps but rapidly produce. Excellent, as an instance of Mr. Dobson's faculty, are his remarks upon Hogarth and Bewick. In these he is descriptive and analytical, while he remains terse. It is thoughts, not only facts, that he expresses—but he expresses them pointedly; and with admirable brevity he succeeds in characterising much of the work upon which the diffuseness of brethren who cannot be literary, but who may do honest drudge work for the literary, has been expended in vain. The temptation in books like these is to the neglect of style—manner—by which alone worthy matter can be rightly set forth. But Mr. Dobson and Mr. Lang, at their best, have escaped that temptation; nor should the temptation have been so very hard a one to the writer of *The Story of Rosina* or the writer of *A Ballade of Autumn*. At their best, in this little book, their writing is Literature—that is, it is a branch of Art—a thing akin to that with which it chancés expressly to deal.

FREDERICK WEDMORE.

*Australia.* By John Foster Vesey Fitzgerald (late Colonial Secretary of Victoria). With Illustrations and Map. (Sampson Low.)

THIS is one of the series of small volumes descriptive of the principal countries of the world issued by Messrs. Sampson Low and edited by Mr. Pulling. The idea of this series is a good one, but it is manifest that the volumes must greatly vary in interest. Unfortunately, *Australia* does not make the most attractive or readable book. It is impossible to treat as a whole a country divided into six distinct colonies; and, when these are taken separately, the reader is likely to confuse one with another. Present prosperity does not necessarily provide materials for a book. The Australian colonies have no past; and their present condition is for the most part described by a multitude of figures which no one can carry in his head, and which, however useful to refer to when wanted, cannot, according to the scheme of this series, be interesting to the general reader. In saying this, we are not finding fault with the author, though we think that he might with advantage have enlarged the chapters on the character and the flora and fauna of the whole country of Australia, even at the expense of the history and constitution of each independent colony. We should have preferred to have had more of the animals and plants which are of so special and peculiar a character, and less of the governors of the six colonies, who are not very different from governors elsewhere. Nothing is said about black swans; and the curious dugong, with its valuable oil, and the *bêche-de-mer* fisheries are not even mentioned. Mr. Fitzgerald

acknowledges his obligations to Sir J. Hooker's *Flora of Australia* and Mr. Wallace's book on Australasia. We cannot but wish he had borrowed more from them.

The truth is that the whole subject is too vast for one little volume. Such questions as those of the Government lands, Chinese and Polynesian labour, and Protection ought to be treated fully if at all; it is useless to devote a few pages to any one of them. No doubt Democracy and Protection will advance hand in hand together. But it is difficult to conceive of anything more truly absurd than the establishment of protective duties between the Australian colonies. We learn that Queensland sugar is excluded from New South Wales and Victoria by a duty of £5 per ton; and the protective tariff of Victoria shuts out the produce of Tasmania from its best and nearest market.

Mr. Fitzgerald's description of Tasmania is most inviting; "there are few places," he says, "where living is cheaper, where the moderate enjoyments of life may be more easily gratified, and where life can be passed more agreeably." How comes it that, with all these advantages, and, in addition, those of scenery, climate, and salubrity, the population increases but slowly? Is it that these advantages are but little known, or that the class which would naturally value and seek them is indisposed to emigrate? One cannot but feel how vast the gain would be to numbers whose life here is one long struggle how to make two ends meet, could they be moved to such a country as Tasmania.

We trust the author is more correct in his prose than his poetical quotations; he misquotes thus from the *Elegy*:—

"In their narrow cells, for ever laid."

This is hard on Gray, and on the reader.

WILLIAM WICKHAM.

*Six Months in Meccah: an Account of the Mohammedan Pilgrimage to Meccah.* By T. F. Keane. (Tinsley Bros.)

IT is a wonder that, in this age of imitations, no European traveller has before now, with the exception of the Hon. Mr. Stanley, followed Capt. Burton's great exploit of visiting Mecca during the orgies of the pilgrimage. Not much was to be gained by doing so, except a certain *éclat*. Burton, through his visit, exposed the whole subject. By his art of disguise, and by his almost supernatural knowledge and powers of observation, he afforded to European students of his time, and, it is to be hoped, of all time, a sufficient account of what the Haj really is. His exploit was something quite unique in the whole history of travel.

At last we have Mr. T. F. Keane in the field—whereby the *longo intervallo* obtains a new illustration. Apparently, Mr. Keane was in a position little elevated above that which is known in India as the position of a European loafer; and he managed to go to Mecca among the followers of what he calls "a youthful Hindi Amér" from Hyderabad, in the Nizam's dominions. We are not informed who this Amér was; and, though the Preface tells us that the pilgrimage was performed "during the season" 1877-78, further dates

are dispensed with—except in one instance—owing to the writer, shortly after reaching Mecca, being laid up with an attack of fever, which caused him to "lose count of time." This is unfortunate, because, when travellers perform unusual feats, an incredulous public naturally wants to know exactly who they are, when they did so, where they started from, who accompanied them, and what were the dates of the ceremonies which they profess to describe. Nor is this an unreasonable demand. There is a certain amount of information about himself and his movements which a traveller is bound to give us—not at all to satisfy curiosity, but, as the newspapers say when requiring the names of their correspondents, as a guarantee of good faith. No doubt a visit to Mecca must be a much easier and safer thing now than it was in Burton's time, before the Crimean War. And it is not inconceivable that a European loafer might manage to get in there now easily enough in the train of an Indian Prince, if he had become a convert to Mohammedanism; or, even without that, if he had such experience of Mohammedan customs as some few of that class of persons have probably obtained. All we say is that Mr. Keane would have chosen well to have given us some means of testing the truth of his narrative.

This is rendered all the more necessary by the character of the book itself. In p. 92 we are told that, at Mecca,

"Imams, muezzins, and nearly all posts [*sic*] of religious and civil authority, from the High Sherif downwards, are held by Arabs. With them, however, I had no intercourse, nor had I any anxiety to make their acquaintance."

Yet, on the very next page we read that

"Many Hindis are in official employ, and hold lucrative, and even important, posts under the Government. There are also a number of wealthy and independent Hindis permanently settled in Meccah, some from religious motives, and a few for political reasons. They occupy also the following positions: readers of the Koran, professors of the law, agents for pilgrims, &c."

By Hindis our author means natives of India as distinguished from the Arabs; and it so certainly new information that they are to be found settled at Mecca in such numbers. It is also difficult to understand how the author escaped all acquaintance with the Arab authorities when we read a long story of his having been publicly stoned in Mecca itself as a Christian; and when he himself says that anyone found to be a Christian would be at once torn to pieces, and that there are many zealots, "many jealous and inquisitive watchers, self-constituted spies, who would soon seal the fate of anyone suspected of insincerity." After such things, it is not surprising to learn that the High Sherif rode, in one of the holiest ceremonies, on an English pig's skin saddle; that a desert Arab produced a dagger, exclaiming "Rodgers!" and that Mr. Keane came upon a back-street in Mecca, with a large black signboard, on which was written "Lodgings" in yellow letters, and in English. Mr. Keane betook himself to opium at one time, and forthwith experienced those delicious sensations which have been so often described,

but which usually follow only from a prolonged use of the drug. He also discovered in Mecca a supposed English lady, whom he calls "the Lady Venus;" and the book ends with what purports to be a semi-official letter about this lady from an Indian magistrate "to the English Foreign Office authorities."

In respects such as these, Mr. Keane's book does add to our knowledge of Mecca; otherwise it does not add to the information afforded by Burekhardt and Burton, and that to be found in the interesting letters which appeared in the *Scotsman* from Prof. Robertson Smith, who travelled recently in the neighbourhood of Mecca, though he did not attempt the holy city itself.

ANDREW WILSON.

#### SOME MODERN-GREEK BOOKS.

UNDER the title of *Popular Meteorological Fables* (Δημιόδοι Μετεωρολογικοί Μύθοι), Mr. N. G. Polites, of Athens, who is well known for his researches in folk-lore, has published an essay on the subject of the Greek myths relating to the phenomena of the atmosphere—a branch of the subject which has hitherto received but little attention. In this we find ample illustration of a point to which Mr. Ralston, in his *Songs and Tales of the Russian People*, has drawn attention as existing in Russia—viz., the connexion of the Prophet Elias in the popular belief with thunder and lightning. This idea originated in the Scriptural statements with regard to his chariot of fire and his calling down fire from heaven. In the Middle Ages in Greece it was believed that, when it thundered, the Prophet was chasing a dragon through the sky; while at the present day the reverberations are supposed to be the rolling of his chariot-wheels. There is also a common belief that lightning chases snakes, which seems to be connected with one part of the legend. The authorities for these statements are given, and evidence to show the existence of similar superstitions among the Bulgarians and Servians. Valuable information is also furnished with regard to the names of the various winds, both those of Italian origin, which are mostly used by sailors, and the native names, which have come down from antiquity. The forecasts of weather drawn from the rainbow in Greece seem to be the opposite of ours, for when it is seen at night it is regarded as portending foul, when in the morning, fair, weather. With respect to waterspouts, we are told that the Greeks who inhabit the southern shore of the Black Sea, when one of these appears, make the sign of the cross with a knife, repeating at the same time certain passages of Scripture, by which means they believe that they cut or break it. In like manner thunderbolts, St. Elmo's fire, rain, storms, and whirlwinds are treated in connexion with the popular fables, and these subjects are illustrated with much learning from the mythology of other peoples. All this will be found interesting by students of folk-lore; but one point may be noticed as of more general interest. The author tells us that his countrymen believe that "donkeys fighting portend rain;" and consequently, by a sensible application of this proverbial saying, when two persons are quarrelling without cause, the bystanders are apt to remark, "There's rain coming!"

Those who are interested in translations of Homer, of which so large a crop, in very various forms and styles, has lately appeared in England, will be glad to make the acquaintance of a version of the *Odyssey* in Modern Greek, by Mr. James Polylas, the first part of which was published at Athens in 1875, and which has been completed this year. The metre that the translator has employed is the long

"political" verse, which is the heroic measure of mediæval and Modern-Greek poetry. In this respect his version may be compared to Prof. Blackie's translation of the *Iliad*, and to Mr. Morris's of Virgil's *Aeneid*, in both of which a corresponding metre is used. The diction is that of the old Romaic language, such as is commonly found in the modern ballads; and the use of this, with its half-antiquated and sometimes dialectic forms, has the same effect of imparting a poetic flavour as the employment of rare and obsolete English words in our poetic diction, or as the introduction of epic expressions and Doric and other forms in the choruses of Greek plays. Though perhaps this is a point concerning which it is difficult for one who is not a native to speak with certainty, owing to the rapidity with which the change has passed over the modern language in its transition to the Neo-Hellenic of the present day, so that it is hard to say what words or expressions are really felt to be antiquated. Mr. Polylas deserves all praise for the way in which he has accomplished his task, for his translation is rhythmical, spirited, and well sustained, so that it is very agreeable reading; and it represents the original well—indeed, it follows it as nearly as may be line for line throughout. No doubt in this, as in the English translations mentioned above, the easy run and discursive style of the ballad metre renders it an inadequate representative of the majesty of the hexameter; but the character of the *Odyssey* causes this to be less felt here than in the case with some other epics. And, after all, the question still remains, What other satisfactory equivalent can be found?

M. MARTINELE, of Corfu, has lately published in that place an ode in Modern Greek on the death of Kanares, the hero of the Greek War of Independence, and late Prime Minister of Greece (Καὶ εἰς τὸν θάνατον τοῦ Κανάρη), which was composed shortly after the veteran's death in 1877. Judging from the metre, and in part also from the treatment of the subject, we should suppose that the author, in writing it, took for his model Manzoni's *Ode on the Death of Napoleon*; and he could hardly have done better. The present poem, which consists of sixteen stanzas, is a composition of unusual excellence, and rises to the level of its subject; it bears comparison with Aytoun's fine epitaph for Kanares (from the German of Wilhelm Müller), which was published nearly thirty years before the death of him whom it proposed to commemorate.

It would appear that historical study is now very active in Greece. From a single number of the *Revue Critique* we take the following notes:—M. Epam. Stamatiadis will shortly commence the publication of a history of Samos in four volumes, the first dealing with ancient history, the second with modern history from 1475, the third with popular legends, the fourth with law. M. Chadri-Joannu has just published at Salonica, under the title of *ἱστογραφία Θεσσαλονίκης*, a work giving a full account of the place from the points of view of history, topography, and statistics. M. Romanos, a professor at Corfu, who is engaged upon an elaborate history of the occupation of Corfu by the Angevin kings of Naples, is preparing for publication some important documents from the Neapolitan archives, which throw much light upon the history both of Corfu and of Epirus in the fourteenth century. M. Const. N. Papamichalopoulos has just published a history of the Areopagus.

#### NOTES AND NEWS.

MR. SAYCE'S pamphlet on the ancient Hebrew inscription recently discovered at the Pool of Siloam, which is being published by the Palestine Exploration Fund, will appear in a few days. It will contain his copy and translation of the text, together with Introduction and notes. On both palaeographical and geographical grounds, the inscription may be dated as early as the age of Solomon; and the topographical notices in it are of great value for determining the early topography of Jerusalem. One of them appears to throw light on the origin of the names of Moriah and Jerusalem. Supporters of de Rouge's derivation of the Phœnician alphabet from that of the Egyptians will find a confirmation of their views in the forms of the characters presented by the inscription.

THE translation of Thucydides by Prof. Jowett is on the point of publication by the Clarendon Press. It is contained in two handsome volumes, of about 1,350 pages in all. Vol. i. comprises the English text, with a marginal analysis, and vol. ii. the notes, to which are prefixed a long and elaborate essay on inscriptions of the age of Thucydides, and some shorter dissertations. Both volumes are supplied with full and well-arranged Indices. The book is intended for the English reader as well as for the scholar. The translator has aimed at presenting his author in a clear and intelligible form. He seems to have thought that obscurity in the Greek should be no excuse for obscurity in the English. It has been often repeated that "translation is a compromise between two languages;" another school is rather inclined to maintain that no translation can be adequate in which the English idiom is in any degree sacrificed to another language, and that this principle is equally true whether the book translated be the New Testament or a Greek classic. The notes are chiefly explanatory, discussing at length the various difficulties of text and interpretation. In balancing different opinions, Prof. Jowett leaves no doubt which of them is preferred by him. The various interpretations of the same passage are carefully rendered by English equivalents; the rendering adopted in the translation is marked by an asterisk. The genuineness of book iii., chap. 84, is stoutly maintained against Dr. Arnold and others; and the suspicion which has sometimes been supposed to attach to book viii. is unhesitatingly rejected. In the essay on inscriptions the writer has endeavoured to show that, while not much can be added from this source to Greek history in the time of the Peloponnesian War, yet a considerable interest attaches to such enquiries as confirming the narrative of Thucydides, and as supplying a curious record of the private life of the ancients. The work is dedicated to Viscount Sherbrooke.

WE understand that Messrs. Macmillan will bring out a new translation of Kant's *Critik der reinen Vernunft* in honour of the centenary of that work. It will be the first English translation of the original text (Riga, 1781), and the changes and additions of the later editions will be given in the form of supplements. The translation has been entrusted to Prof. Max Müller, and there will be an historical Introduction by Prof. Noire.

THE last two volumes of Mr. J. A. Symonds' *Renaissance in Italy* have been some time printed, and will shortly appear. They consist of a review of Italian literature from its origin to the middle of the sixteenth century, treated with special reference to the development of national culture in the period to which the whole work is dedicated. The last volume will contain a copious Index to the completed book.



In his valuable Report on the progress of the Ordnance Survey, which has just been issued, the Director General, Col. Cooke, states that the reproduction of ancient MSS. by photozincography, commenced in 1861, has been continued. A second volume of Anglo-Saxon MSS., including the collections preserved at Westminster Abbey, and at Exeter and Wells Cathedrals, with about twenty other MSS. from other cathedrals and public and private libraries, is now in progress. It will be published with a transcript and translation, made by Mr. W. Basevi Sanders, of the Public Record Office.

WE hear that Mr. Theo. G. Pinches, of the British Museum, is preparing a series of plates of unpublished texts in the cuneiform character. The work will contain bilingual tablets in the Babylonian, Sumerian, and Akkadian languages, as well as many other records of interest and value. It is to be issued from the offices of the Society of Biblical Archaeology.

MESSRS. LONGMAN AND CO. have nearly ready a new work on rural life, entitled *Country Pleasures: the Chronicle of a Year, chiefly in a Garden*, by Mr. G. Milner. They also have in the press *The Marriages of the Bonapartes*, by the Hon. D. A. Bingham, author of *The Siege of Paris*.

MESSRS. GRIFFITH AND FARRAN are preparing to issue in a uniform series, entitled "The Boy's Own Favourite Library of Story, Travel, and Adventure," a number of the best-known books for boys, written by their favourite authors, such as the late W. H. G. Kingston, Mr. G. A. Henty, the Rev. H. C. Adams, M. Jules Verne, and others. The books will be well printed in crown octavo size on good paper, and strongly and elegantly bound. It is proposed to publish one volume a fortnight. The first, which will be ready very shortly, will be *Mark Seaworth*, by the late W. H. G. Kingston.

A THIRD edition of Mr. Sydney Buxton's *Handbook to Political Questions* will shortly be issued. The following new subjects are treated of:—The Three F's, Local Self-government, Business of the House of Commons, Disfranchisement, and London Municipal Reform.

WE learn from the *Japan Weekly Mail* that the long-expected *Handbook for Central and Northern Japan*, by Messrs. Satow and Hawes, has made its appearance.

The last chair vacant at the Mason College, Birmingham, has been filled by the election of Mr. Edward Arber (hon. Fellow of King's College and Assistant Professor of English Literature in University College, London) to the Professorship of English Languages and Literature.

WE understand that two new serial stories will be commenced in the July part of *Little Folks' Magazine*. The one is a story for girls, entitled "Margaret's Enemy," by the author of "Brave Little Heart," &c.; and the other a tale for boys and girls, by the author of "Roses from Thorns," entitled "The Cuckoo in the Robin's Nest."

MR. ELLIOT STOCK announces for immediate publication a new work on Waltham Abbey, copiously illustrated with engravings.

The cathedral church of Cloyne has no memorial of any kind of its great bishop, Berkeley. A project is now on foot, and has already received influential support, to remove this reproach. It is proposed provisionally that a new organ screen should be placed in the cathedral, with a statue of the bishop as its prominent feature. Among the names already on the committee are those of Viscount Middleton, the Bishop of Cork, the Dean of Cloyne, and Prof. Fraser. Subscriptions in aid of the memorial will be gladly received by Dr. Caulfield, librarian of Queen's College, Cork, who

is one of four honorary secretaries. A project of this kind ought to find support, not only in Ireland and Great Britain, but also from beyond the Atlantic.

THE month of December has been fixed for the sale of the celebrated Sunderland Library, which consists of the collection formed by Charles third Earl of Sunderland, in the early part of the eighteenth century. The total number of volumes is about 30,000, most of them being in fine old morocco bindings, and many printed on vellum. Among the chief rarities are first and early editions of the Greek and Latin classics and of the great Italian and French authors; a superb collection of early printed Bibles in various languages, including a copy on vellum of the first Latin Bible with a date; many extremely scarce works relating to America; a series of Spanish and Portuguese chronicles; a series of English and French works relating to the political and religious events of the sixteenth and seventeenth centuries; &c., &c.

THE new part of our able contemporary, the *Anglia*, contains, beside several reviews of Chaucer, Shakspeare, English phonetic, and other works, a list of the books and papers on English history, antiquities, literature, grammar, lexicography, &c., published during the years 1877-79. The list is compiled by Prof. Trautmann, one of the editors of the *Anglia*. As a hint to English authors and publishers who desire publicity for their works in Germany and America, we suggest that they should send copies to Prof. Trautmann, either direct to Bonn, or through Max Niemeyer, Halle-a-S. Every such work would be mentioned twice, first in the part of the *Anglia* published next after its receipt, and then in the general two-yearly list, besides having a chance of review in the critical portion of the journal.

WE are glad to learn from the *Oswestry Advertiser* that the second volume of the *Hengwrt MS.*, left unfinished by the lamented death of Canon Williams, will not improbably be taken up and completed by his friend the Rev. D. Silvan Evans.

M. ALEXIS VESELOVSKY, the author of an exhaustive essay, published in Russia the year before last, on Molière's *Tartuffe*, has now produced an equally full and conscientious study, also in Russian, of the *Misanthrope*. Commencing with a psychological analysis of misanthropy, he describes the various haters of mankind whom the world knew before Molière's time, then devotes himself to a discussion of the character of Alceste, and finally chronicles "the literary posterity of the *Misanthrope*." To Western readers, the most interesting chapter of the work is that which deals with the influence of Molière's drama on the writings of various Russian imitators, and the parallel which is drawn between the parts played by Alceste and Tchatsky in the *Misanthrope* and Griboyedof's *Gore ot Uma*, or "Wit's Woes."

DR. TANGER, of Berlin, is now in London copying the Cotton MS. of Lydgate's verse englishing of Deguileville's *Pèlerinage de la Vie humaine* for publication in Germany. Mr. Furnivall has had a copy ready for the press for some ten years for the Early-English Text Society, but ten years more may go by before funds are forthcoming for its printing. In 1871 he quoted from it, in his *Trial-Forwards to Chaucer's Minor Poems*, the interesting passage in which Lydgate says that "the noble poete off Brytayne, my mayster Chaucer," englished the "noble Orysoun," or "A. B. C." of Deguileville, "in worshipec and in reuerence" of the Virgin Mary. Mr. Herrtage's copy of the Northern prose version of the full treatise is also ready for press.

THE latest news about Hamlet is from

Nebraska, where a critic has been proving that Shakspeare's hero must have been a woman!

M. EUGÈNE HALPHEN has recently printed seventeen inedited letters written by Henry IV. in 1605 to the Chancelier de Bellièvre. The impression is limited to six copies! "N'est-ce pas le cas de dire," says a critic in *Polybiblion*, "à tout ardent bibliophile: Pends-toi Crillon?"

VICTOR HUGO's unpublished work, *Les quatre Vents de l'Esprit*, will be issued immediately, in two volumes, by the two firms of Hetzel and Quantin. Vol. i. is divided into "Le Livre satirique," and "Le Livre dramatique;" and vol. ii. into "Le Livre lyrique" and "Le Livre épique." They will form vols. xiv. and xv. of the *ne varietur* edition of the complete works.

A CATALOGUE has just been completed, but unfortunately not put into type, of the additions made to the Bibliothèque Nationale in the department of French local history. This supplement, which covers the period from 1863 to 1877, contains about twelve thousand titles, arranged in the alphabetical order of the places.

THE *Revue Critique* states that the great undertaking of the Academy of Science at Munich—viz., the compilation of a history of all the sciences in Germany in modern times—is now within a measurable distance of completion. Von Stintzing, of Bonn, has just issued the first volume of his History of German Jurisprudence. His second volume he promises for next year, when also are due History itself and Geology. Classical Philology will come later; and the Science of War, which has been entrusted to Major Max Jaehns, ought to be ready by 1884.

PROF. BLACKIE's little work on Self-Culture has been translated into French by M. F. Pécaut, Inspector-General of Primary Education, and published by Messrs. Hachette.

L'ABBÉ DANCOSNE, who has just published a French translation of *The English College of Douai during the French Revolution*, is preparing for publication a History of the Religious Establishments of Douai, French and British, which were in existence before the Revolution.

It is stated that Marshal Macmahon has been putting together his papers with a view to the preparation of an autobiographical memoir, entitled *Histoire de ma Présidence*, to be edited by one of his former aides-de-camp.

M. HENRI TAINÉ's great work upon the *origines* of contemporary France consists of two parts. The first part was comprised in one volume, *L'ancien Régime*. Of the second part, two volumes have already appeared, *L'anarchie* and *La Conquête jacobine*. In his Preface to the latter, M. Taine promises a fourth and last volume, *Le Gouvernement révolutionnaire*.

WE learn from *Polybiblion* that M. Lamy, professor in the University of Louvain, is engaged on a critical edition of the inedited works of St. Ephrem, based on MSS. in the National Library at Paris and in the British Museum. The text will be accompanied by a translation and commentary.

M. DE BEAUOUCOURT has sent to press the first two volumes of his History of Charles VII., ending with the Treaty of Arras.

M. J. LEMONNYER, of Rouen and Paris, is reprinting the finest illustrated French works of the eighteenth century. He has commenced the series with vol. i. of the *facsimile* reproduction of the *Choix de Chansons mis en Musique*, par M. de Laborde, first valet-de-chambre to the King and Governor of the Louvre, published at Paris in 1773, with engravings by Moreau, Le Barbier, Le Bouteux, and Saint-Quentin.

AMONG recent Italian publications we notice:—Vol. x. of G. Carcano's translation of Shak-

spere, containing "Le donne Allegre di Windsor," "La Notte dell' Epifania, o quel che volete," "Commedia d' Equivoci," and "Molto romore per Nulla"; *Elegie pompejane*, by Prof. S. A. Trillini; an Italian translation of Baron de Beumont's work on Gino Capponi and his Age; *Monete imperiali romane inedite della Collezion Fr. Gnechchi di Milano*, containing 459 hitherto unknown specimens; *Letture di Archeologia indiana*, by Prof. A. Gubernatis; *Saggi di Economia politica*, by Dr. E. Nazzari; *La Grammatica ed il Lessico del Dialecto teramano*, by G. Savini; and *Canti del Popolo Reggino*, by M. Mandalari.

THE sixteenth *Shakespeare-Jahrbuch* contains two contributions by Delius—a lecture on "the Monologue in Shakspeare's Dramas," and a study of "Brooke's Epic, and Shakspeare's Dramatic Poem of *Romeo and Juliet*;" an article by Oechelhäuser on "Topers and Drunken Folk in Shakspeare;" a lengthy study of "Shakspeare's Medical Knowledge," by Dr. R. Sigismund; exegetical-critical notes by Karl Elze, some of these exhibiting the value of the First Quarto of Hamlet as a source of the text; on "Churchmen in Shakspeare," by Thümmel; on "The Dark Beauty of the Sonnets," by Krauss, supporting Massey's view that Lady Rich is the subject of these poems—poems written possibly with an ironical reference to "Astrophel and Stella;" on "Hamlet's Family," by Hermann Isaac—the elder Hamlet being the elder Essex, supposed to have been poisoned by Leicester (Claudius), Gertrude being Lady Essex, afterwards wife of Leicester, and the younger Hamlet having traits in common with Robert Essex (the theory is not new); an interesting article by Frenzel on "Actors of Hamlet;" and a notice by Leo, accompanied by photo-lithographs, of "Shakspeare's *Ovid* in the Bodleian Library," the signature, Wm. Shr., on the title-page of which Leo believes to be genuine.

*Grandpapa's Verses and Pictures*, by T. P. M., which was briefly noticed in the ACADEMY last week as "a very nice book for children," is published by Messrs. Griffith and Farran. The illustrations are from the pencil of Mr. R. H. Moore.

#### A THEBAN HYMN.

(*Antigone*, 1115-54.)

##### STROPHE A.

O DELIGHT of the Theban bride! O many titled  
Child of him who thunders above!  
O Lord of famous Italy,  
Ruling the rites of Deo  
Held in valleys friendly to all!  
Thou Bacchus, which art god;  
Thou who rul'st Thebæ, mother of thy Bacchantes,  
Thou a dweller beside  
Our full-flood Ismenian streams  
And fields of arm'd harvest!

##### ANTISTROPHE A.

As it burn'd on the twy-topped mount, the shining  
vapour  
Saw thee where the Nymphs of the cave,  
The frenzied choir of Bacchanals,  
Wander upon Parnassus.  
From the ivied Nysian hills.  
Rough crag spurs leaf-crown'd.  
From fresh green shores clustering with ripe grape-  
vines,  
Reels thy triumph along,  
Brings thee home with songs, with "Evoë,"  
To keep the ways of Thebæ.

##### STROPHE B.

And Thebæ, of all towns,  
Is most thine own, and is held  
Dear to her the thunder slow.  
Now the peopled city  
To a man lies sick, held within a terrible grip;  
O come with healing feet o'er the cleft mountain-  
slopes,  
Or come crossing thundering gulfs Eubœan!

##### ANTISTROPHE B.

O hail, Leader! thron'd first  
In the flame-breath choir of the stars!  
The voices of the nightly songs,  
Son of god, obey thee.  
O appear, thou King, Lord of the city, and lead  
The rout of Maenads, mad in the dance, all the  
night,  
To shout rousing revel and song to Iacchus!

A. MARY F. ROBINSON.

#### OBITUARY.

##### JACOB BERNAYS.

By the death of Prof. Jacob Bernays, of Bonn, Europe loses one who held a unique position among men of letters—a great scholar, a great critic, an intellect of rare fineness and distinction, and a striking and singularly interesting personality. It might be possible to trace a certain resemblance between him and some of the heroes of Greek learning in the sixteenth century; but the parallel would be misleading, for Bernays was essentially a man of the nineteenth century, and indeed seemed to sum up in himself in a remarkable degree all the culture and intellectual experience of our age. What made him at the same time so wholly unlike the men of this age, at any rate in Germany, was his profound religious feeling, a sentiment which often gave a direction to his studies, and imparted an under-current of ethical interest to subjects which in other hands would have been matter for merely erudite research. The son of a Rabbi of Hamburg, he was brought up in the faith of his fathers; and, notwithstanding the worldly disadvantages attending the position, he remained steadfast to the end, "touching the righteousness which is in the law, blameless." But, though he was uncompromising in practice, his natural sympathy with whatever is good and noble, and the catholic range of his culture, saved him from any suspicion of moral or intellectual narrowness. He understood better than any of us the religious aspects of ancient Greek life; he delighted to trace the spiritual forces at work in the Greek world to prepare it for Christianity; in his *Scaliger* he showed that he felt the full meaning of the Huguenot movement; in one of his latest writings he dwelt with timely emphasis on the religious element in Voltaire's character. What he had no sympathy with was a purely negative attitude in matters of religion; the cheap indifferentism, the anti-religious bias, of the cultivated classes in modern Germany shocked his sensibilities, and combined, with other causes of uneasiness, to make him take a pessimist view of the future of his country. In the *Judenhetze*, for instance, he saw a sign of a general recrudescence of religious animosities, and of the spirit of intolerance from which his race had so long suffered. His soul revolted at the idea of a "blood-and-iron" policy; the social condition of Germany disquieted him; and he realised, as so few Germans do, the dangers likely to arise from the ever-widening antithesis between the culture of the few and the want of culture of those outside the academical circle, from the politicians at Berlin downwards. It was from a conviction of this peril that he sought to show by actual experiment the possibility of writing learned books which could also be read by any man of fair education. An accomplished translator, he rarely printed a Greek text or extract without a translation side by side for the benefit of the general reader. And instead of neglecting to sacrifice to the Graces, as is the case with so many men of learning, he paid the most scrupulous attention to style, working up whatever he wrote with an elegance of form and finish which a *litterateur* by profession might have envied. Rightly or wrongly, he was somewhat more

hopeful about England than about other European countries. A lively interest in English politics made him a constant reader of our newspapers and Reviews; his familiarity with English literature was astonishing, and he was one of the very few foreigners who are able to understand the charm of Shelley's poetry.

The story of his life is soon told. He was educated first at the Johanneum, the famous grammar-school of his native city, and afterwards at the University of Bonn, then illustrious by the presence of Brandis, Welcker, and Ritschl among its professors. To Ritschl, Bernays, in common with others, owed much; and he was never weary of testifying his sense of obligation to the most eminent classical teacher of our century. On leaving Bonn, he became for a short time Bunsen's secretary and literary coadjutor. In 1833 he was appointed to a post in the Jewish seminary at Breslau; and in 1866 he became extraordinary professor and *Oberbibliothekar* at Bonn—where he died on May 26, at the early age of fifty-seven. Condemned as he was to spend the best years of his life in a provincial town, in a subordinate academical position, Bernays lived for literature, seeing little of the world except when strangers, more especially Englishmen, made a pilgrimage to the simple apartment in the Franciskanerstrasse to pass an Attic evening in his society. As he was an excellent talker, full of curiosity as well as of information, an evening in his company was a thing to remember. The thought that forces itself on a reader of the writings he has left us is that no man but Bernays could have written them. Other scholars, though assuredly not many, have rivalled him in extent of erudition, and in strictly technical knowledge of Greek he has had superiors; but of Bernays one may say with literal truth that whatever he wrote bears on it the plain stamp of genius—the mark of a strong and creative individuality. His monograph on the Aristotelian theory of Tragedy, produced before he was thirty-three, placed him at once as a literary critic on a level with Lessing. In his *Theophrastus on Piety* (as also in his *Dialogues of Aristotle*) he did for a work of literature what a very great archaeologist may do for a work of art—out of the fragments that remain he reconstructed with the sure hand of a master the main outline of a lost original. In his *Lucian and the Cynics* he gave us a forgotten chapter of ancient religious history; and in his *Heracleitean Letters* he was able to show that even the epistles fathered by some sorry forger on Heraclitus may be made to cast a new light on the moral and religious condition of society in the first century. Bernays, in fact, was a scholar, and also something more—an historian of ancient morals and religion, and, above all, an artist. His aim was to recover and re-create the higher forms of Greek life and thought, and interpret them worthily to the modern world.

I. BYWATER.

WE regret to observe the death at Oxford, by drowning, on June 1 of Mr. J. L. Postgate, Eglesfield Exhibitioner of Queen's College. Mr. Postgate, who was a brother of the newly elected professor at University College, London, had already won the Boden Scholarship for Sanskrit, and a first-class in Classical Moderns. Apart from such honours, he gave promise of becoming a real student in comparative philology.

WE are sorry to notice the death of Mr. Thomas Constable, of Edinburgh, the head of the celebrated printing firm. Mr. Constable, who was in the sixty-ninth year of his age, was the author of the Life of his father, Sir Walter Scott's friend and publisher. An interesting obituary notice of him may be found in the *Scotsman* of May 28.



## THE FIRST PRINTED BOOK KNOWN.

IN the Forest of Soignes, in Brabant, there were in the fifteenth century three priories occupied by Canons Regular of the rule of St. Augustin. Of these, history from time to time makes mention—history of art more frequently. It was, for example, to one of them that the famous painter Hugo van der Goes, over whose life and works there hangs so thick a cloud, retired. Here it was that he spent his last days among the kindly friars, who by their singing soothed the hours when the darkness settled down upon his mind. Here, too, as we learn, the great Roger van der Weyden more than once came to stay; and the priory of Groenendaal possessed at all events one picture by the master's hand. Curiously enough it was in a manual made for the use of the novices in this house that the inscriptions written under Roger's famous pictures for the Brussels town hall were preserved, which have since enabled students to identify as copies of them the beautiful tapestries won by the Swiss from Charles the Bold, and hanging to-day in the cathedral at Bern.

The traditions of this society were to some extent artistic, and Roger and Hugo do not seem to have been the only artists who retired into or visited their cloisters. Hence it will not be surprising if future investigation enables us to refer to them some of the productions of the early school of wood-cutters and engravers. The Forest of Soignes lay near to the populous towns of Brussels and Louvain. Religious houses situated in it were used as resting-places by the great men who had to journey past them. They were thus well suited to be centres from which new ideas might radiate.

The Canons Regular devoted themselves not only to religion, but, like the *Fratres vite communitatis*, to the spread of learning also. They contained among their number not a few authors famous in their day. Such were Ruysbroeck, John of Schoonhoven, Arnold Gheynloven, and Mark Mastelyn. The last mentioned of these left behind him a book, entitled *Necrologium Viridis Vallis*, which in the year 1630 a Brussels printer found it worth while to publish. Among other persons mentioned is one Henricus ex Pomerio or Van den Bogaert, in his day Prior of Groenendaal. It is to this man that the reader's attention is more especially directed.\*

The principal events of his life may be shortly told. He was born at Louvain in the year 1382 in troublous times; he studied at the university of his native town; and, after earning his degree, he went off to Brussels, and there opened a school. After some time he returned to Louvain, bringing his school with him, and there in due course he rose to a prominent position among his fellow-townsmen, becoming even town secretary. At the age of thirty, however, he appears to have wearied of the turbulence of civic life, and, following the example of many a man desirous of quiet, if not for prayer, at all events for study, he retired from the world and took refuge in the priory of Groenendaal. In 1421 we find him sent as Prior to the neighbouring Convent of Sept-Fontaines, which belonged to the same Order. Ten years later he was raised to the dignity of Prior of Groenendaal, but shortly afterwards was selected to preside over the nuns of St. Barbara at Tirlemont—a position which he held for

thirteen years. At length, at the age of seventy-two, and much against his own inclination, he was again elected Prior of Groenendaal. He held the office for the shortest period allowable, and then retired to the solitude and peace of his own cell. He died in the year 1469.

So much for the man. With his numerous works, his controversies with jealous rivals, how he was accused to the Pope, how he defended himself and was acquitted—with all this we have nothing to do. The reader's attention, however, must be called to the names of two books which appear in the list of his writings. They are *Explanatio figuralis super Pater noster descriptio* and *Spirituale Pomerium, cum figuris*. Recent investigation has shown that copies of these books are to this day in existence; and not only so, but that they are the earliest books printed from engraved blocks of wood to which a date can be assigned among those which are known to have come down to us. So far our work has been somewhat dull; but let the reader take heart, for before leaving him we hope to be able to discover a fact not unimportant.

The *Explanatio figuralis* proves, as we shall hereafter show, to be identical with a block-book known as the *Exercitium Super Pater Noster*, the only copy of which, in its original state, is preserved in the Public Library at Mons. It was included among the early books recently brought together in the Gallery of Retrospective Art in the Exhibition at Brussels. Unfortunately, the last two leaves are wanting—the remainder of the book is in the most perfect state of preservation.

It is a folio volume of the same dimensions as the rest of the block-books, and when complete it consisted of five sheets. These are only printed on one side; the other side remains blank. The sheets are not gathered up into a quire, one inside another, but sewn one by one into the cover, so that in turning over the leaves the first page is blank, the second and third contain printed matter, the fourth and fifth are blank, and so on. In books printed in this fashion it was not uncommon to paste the blank sides together two by two, and then the volume resembled one printed in the later manner on both sides of the paper.

The impressions were taken, not from a forme composed of type, but from engraved blocks of wood, the whole of a single sheet being taken from one block. For the printing of the book, five such blocks were required, each containing the matter of two consecutive pages.

The contents of the pages are all similar. In a compartment across the top of each are four or five lines of wood-cut Latin text,\* commencing with a sentence from the Lord's Prayer, and then proceeding to point out three points worthy of attention in connexion with it. The centre of the page is occupied by a wood-cut illustrative of these three points, below which, in another compartment, are some Flemish verses freely translated from the Latin lines above.

All the cuts in the book present certain features in common. The first shows us the brother—the author of the book—seated on a bank outside the priory, in the midst of the forest. A stag is seen among the trees behind. The brother is engaged in meditation, and, a scroll falling from his lap, shows us the direction of his thoughts; it bears the words, "Domine, doce me orare." To him there

comes an angel in white robes, with a small tablet on his arm; he says: "Veni, docebo te pater noster." The figure of the angel is graceful, and his robes are light; his hair hangs in rich curls about his head; his face is mild, and, in some degree, even beautiful. The brother looks up at him with more expression than we usually find in faces in early wood-cuts. His attitude is for the rest both natural and easy; there is a certain dignity in the flow of his garments, and an air of quiet and repose breathes about him.

These two figures—the brother and the angel of prayer—appear in each of the ten cuts. The angel shows to his companion groups or incidents illustrative of the clauses of the Lord's Prayer, and explains them to him, indicating the three points especially worthy of remark.

It was long ago known that the Bibliothèque Nationale at Paris possessed a copy of a MS. entitled *Exercitium super Pater Noster*, and illustrated with wood-cuts. This was, not without reason, considered to be the writing of Henrick van den Bogaert. More recent investigation has shown that such may not be the case. The prints which are pasted into the MS. are impressions from the very same blocks as those from which the Mons block-book—the real work of Henrick—was printed; but the blocks are in a later state. The portions of them on which the Flemish verses were carved have been cut off before these impressions were taken. The Paris MS., therefore, represents the same cuts in a second state.

But there is a more noticeable difference still between the block-book and the prints in the MS. in the manner in which the impressions are taken. The reader will probably know that in the very earliest days of printing, long before the invention of moveable types, impressions from a wood-cut block were taken, not by means of a press, but by rubbing the back of the sheet of paper while it was in contact with the block. The block was, first of all, thoroughly wetted with some form of watery ink, and then the sheet of paper, well damped, was placed in contact with it and held down, while the operator carefully rubbed the back of it either with his hand, with a brush, or with some kind of burnisher. The ink employed for this purpose was always of a light brown tint. Owing to the wetness of the paper and the amount of rubbing which was necessary to produce a clear impression, the back of the paper often bears almost as clear an image of the block as the front; and the lines of ink lie in deep furrows, which, in many cases, remain clear when the ink itself has faded.\*

But the discovery of printers' ink, an ink the vehicle of which was a greasy substance, and the possibility of thereby taking impressions by simple pressure, created a complete revolution in the methods of printing. It led to the immediate introduction of the printing-press, and thenceforward systems of rubbing, brushing, or burnishing were laid aside. The invention of printing-ink bears the same relation to the history of printing which that of oil-colours does to the history of painting. It does so in this manner. When once a printer had had experience of the use of the more advanced method, he would be quite certain never to recur to the old one. On the other hand, it is not to be supposed that the new invention would spread like an electric flash over the whole country at once, though it may be assumed that it would not be long in becoming generally known.

Now, whereas the Mons block-book is printed in light brown water-colour ink by means of rubbing, the prints in the Paris MS. are taken in black ink, and give, so far as I could see, no

\* A MS. in the Bibliothèque Royale at Brussels, (No. 11974), entitled *Gazophylacium Sognianum sive historiarum sacra nemoris Sogniacae*, gives a full list of twenty-eight of Bogaert's writings. It was from this volume that Sanderus took his information. See for this and for other facts connected with Bogaert, M. Ruelens' learned monograph on the *Pomerium Spirituale* in the *Documents iconographiques et typographiques de la Bibliothèque Royale de Belgique*.

\* For example, the text above the fifth cut is:—"Fiat voluntas tua sicut in celo et in terra. Hic nota in seculo tres vivorum defectiones. Primo habencium voluntates adhuc fractas quales sunt infideles. Secundo habencium perversas, quales sunt mali christiani. Tercio habencium imperfectas quales sunt boni. Et quia voluntates in celo sunt omnes integre, recte et perfecte ideo ut alio in terra fiat ora ut supra et c."

\* It will be seen that it was impossible to print on both sides of a sheet of paper by this method.

indications of having been rubbed, but rather pressed or rolled against the wood block. Owing to their being pasted down at the corners, it is not easy to be certain of this; but, so far as can be seen, they give every evidence of the use of some sort of printing-press.

As we shall hereafter see, the MS. must have been produced before 1440, and hence we find the date, resting upon certain evidence instead of conjecture, for the group of block-books to be before 1440.

So far we have spoken only of the *Exercitium*; but the *Pomerium Spirituale* mentioned among the works of Henrick van den Bogaert has also come down to us in a mutilated form, and it is by means of it that we discover the very valuable date for these volumes. It exists in the form of a MS. illustrated by cuts preserved in the Bibliothèque Royale at Brussels, and in all respects similar to that of the *Exercitium* found at Paris. Each volume consists of a single six-sheet quire in folio. In both cases one side of a sheet is occupied by a wood-cut, printed in black ink, while the opposite page is filled with MS. text. The writing is nothing but a somewhat verbose amplification in Latin of the short wood-cut legends which appear on the cuts. In the case of the *Pomerium* the writer of the MS. seems also to have been its author, probably some Groenendael monk who took the Prior's little book as his text, and proceeded to write a commentary on it; or possibly he may have been the Prior himself. The Paris *Exercitium* is equally obviously a copy by the hand of a scribe taken line for line from a volume written by someone else. This is shown clearly enough in one case, where the copyist has turned over two leaves of the volume he was copying instead of one, and has therefore written the wrong lines opposite to a certain cut. He has found out his mistake after a word or two and corrected it, drawing his pen through them and starting afresh.

The two MSS., therefore, are twins, as abundant confirmatory evidence might be adduced to prove. The style of the design of the cuts, of the execution, of the wood-cut letters, of the treatment of the subjects, and of the MS. is the same in both; they are the work of the same hands—author, wood-cutter, printer, commentator—and they must belong to the same date.

By carefully measuring the prints in the *Pomerium* MS., and making allowance for compartments containing Flemish text, such as those we saw were cut off in the case of the *Exercitium*, we find that the blocks of the former were exactly half the size of those of the latter, and that the original block-book edition of the *Pomerium* must have formed a quarto volume. Such a volume I have nowhere been able to discover, but that it has existed there is ample evidence. We are therefore quite prepared to credit the statement of Dumortier\* that he had seen the *Pomerium* cuts united in a small volume unaccompanied by MS.

The subject of the *Pomerium Spirituale* is, as its name implies, allegorical. A maiden, representing one of the twelve virtues, is discovered kneeling at the foot of one of the twelve trees of the spiritual orchard—the symbols of the Divine attributes—receiving the fruits of the tree. The twelve maidens form subjects for meditation for the twelve hours of the day. In connexion with each of the maidens is represented and described one of the incidents of the sacred history, past or future, serving to exemplify that attribute which is the real subject of the picture. Each print is similar in its general design to all the rest. The little maid kneels, sits, or stands, as the case may be, under a tree on the left, among the branches of

which, on a scroll, is the name of the attribute. Three apples, the fruits of the tree, lie on the ground beside her. Behind her is a scroll containing the words which she addresses to her heavenly Spouse. Other inscriptions, in different places, explain the scene. The right and centre of the cut are occupied by the event from sacred history. The names of the three fruits are engraved in three lines in a compartment at the foot of the cut.

Lastly, the MS. text of the *Pomerium* distinctly informs us twice over that the author of the book was Henricus ex Pomerio, a canon regular of the monastery of the Blessed Virgin of Groenendael. Twice over are we told that the book was finished in the year 1440.\* To this year, therefore, we must refer both MSS., though that of the *Exercitium* may have been produced a year or two earlier or later. Both the block-books must be dated before 1440.

We cannot finally quit this subject without casting a passing glance at the style of the execution of the wood-cuts. It is the same in both books; they are obviously the work of one hand, and may be treated together. The most marked feature is the constant employment of long pointed lines, placed closely side by side, to shade large spaces, especially as a sort of relieving shadow to detach the figures from the ground. The shade is for the most part unpleasantly flat. The faces and features are very similar in style to those which appear in that most finished of all the early wood-cut books—the *Ars Moriendi*. But such is not the case with the hair, which is much less carefully arranged by the Groenendael artist. The head, however, of the kneeling maiden is sometimes very pretty, with its pointed forehead, simple attitude, and quiet look, the hair being wavy and light. The real fault of the cuts lies in the masses of gridiron shade, which spoil their effect and add nothing to their meaning. Considering, however, their early date, and the difficulties with which the artist must have had to contend, it must be allowed that he has attained an excellence of finish in the arrangement and shaping of his lines of no low order.

To sum up, then. The conclusions which an examination of these volumes enables us to assert are as follows:—Some time before the year 1440, Henrick van den Bogaert wrote a little work entitled *Spirituale Pomerium*. He employed some artist living in the neighbourhood of the priory of Groenendael, and possibly one of the brothers themselves, to engrave it upon blocks of wood with accompanying illustrations, from which impressions might be taken by the recently introduced process of printing. Nor was this the only work of his so treated, but about the same period there appeared, in a similar but larger form, the *Exercitium super Pater Noster* by the same author and artist. At a later time, in the year 1440, the former, and probably both books, were taken in hand again, it may well have been by the author himself—the blocks were trimmed by the removal of the Flemish portions of the text, now no longer required, and impressions were taken from them by a more advanced process of printing. The prints thus made were pasted into a volume of blank paper, pages being left plain for the addition of a MS. commentary of a more extensive kind than that admitted by the limited space available on the cuts themselves.

\* The author's name occurs in red at the end of the Preface. Further on we read, "Editum est hoc spirituale pomerium per fratrem Henricum ex pomerio canonicum regularem professum in monasterio beatae Mariæ viridis vallis." On the last page is written, "Explicit spirituale pomerium editum anno domini m<sup>o</sup>cccc<sup>o</sup>xl<sup>o</sup>;" then follows a prayer of eight lines; and then, "Explicit est sup. spirituale pomerium editum et completum, Anno domini m<sup>o</sup>cccc<sup>o</sup>xl<sup>o</sup> deo gratias."

The earliest printing-press, therefore, to which both a date and a locality can at present be assigned was used near Groenendael, in the forest of Soignies, in the province of Brabant, before the year 1440. While it is to be hoped that further investigations may enable us to group together other block-books as the productions of the same press, it is quite possible that they may reveal to us the existence of other centres of printing activity at dates considerably earlier.

W. M. CONWAY.

#### DURHAM CATHEDRAL.

WE quote the following from the presidential address delivered by Canon Greenwell at the annual meeting of the Archaeological and Architectural Society of Durham:—

"There was another subject of very great importance which they, as an architectural society, had to do with. They were in danger of losing their cathedral. He did not mean to say it would be blown up by dynamite, or destroyed by any means so sudden; but the work of destruction was quite as effective and quite as certain in the end. The cathedral was gradually crumbling away. He had observed that many of the mouldings had lost now their sharpness by this crumbling process, and anyone could scrape off much of the surface of the stones with his hands. This destruction was going on over the whole of the cathedral; and unless it was stopped, and no measures had as yet been taken to do so, it would in the course of years prove destructive to great portions of the building. This was very much to be deplored, and they might naturally ask what was the cause of it. It was by exposing the surface of the stone to the action of the atmosphere. The stones had been covered for many centuries with whitewash, and when this was removed some sort of wash ought again to have been applied. A wash of lime of a better quality than the ordinary whitewash might have been used. At present the stone was liable to two destructive actions—one from the stoves and the other from the gas. There could be no question whatever that the stoves and the gas were working in a very injurious manner upon the stones deprived of their protection of whitewash. Under these agencies the stone was constantly being disintegrated; and, unless that action was stopped, before long the building would be seriously damaged. This was a subject of the very deepest importance. He did not know that they had any power to do anything; but he trusted that the subject would be brought before the attention of the cathedral authorities, and that they might take such steps as persons might be qualified to form an opinion about it. There was another form of destruction taking place in the cathedral, and that was the formation of a salt upon the surface of the stone. This had been going on for a great number of years in the Dean and Chapter Library, and by this action the mouldings put in about twenty-six or twenty-eight years ago were decaying away. He took it for granted that what was taking place in the library would also take place in the cathedral itself. He had seen it himself, small crystals of a sort of salt upon the surface of the stone."

#### SELECTED BOOKS.

##### GENERAL LITERATURE.

- ARNOLD, E. L. On the Indian Hills; or, Coffee-planting in Southern India. Sampson Low & Co. 2s.
- ARNOLD, T. A Method of Teaching the Deaf and Dumb Speech, Lip-reading, and Language. Smith, Elder & Co. 15s.
- AVENARIUS, T. Historischer Festzug, veranstaltet bei der Feier der Vollendung d. Kölner Domes am 16. Octbr. 1880. 1. Lfg. Leipzig: Koehler. 10 M.
- BROCKHAUS, H. E. F. A. Brockhaus, sein Leben u. Wirken. Leipzig: Brockhaus. 10 M.
- CHAMPIER, V. L'Année artistique. 1880-81. Paris: Quantin. 7 fr. 50 c.
- CHIROL, M. V. 'Twixt Greek and Turk. Blackwood.
- CREIZENACH, W. D. Bühnengeschichte d. Goethe'schen Faust. Frankfurt-a-M.: Liter. Anstalt. 1 M. 50 Pf.
- CUST, R. N. Pictures of Indian Life. Trübner. 7s. 6d.
- DUSSEIX, L. Le Château de Versailles: Histoire et Description. Paris: Bernard. 25 fr.
- EDWARDS, H. Sutherland. The Lyrical Drama. W. H. Allen & Co. 21s.
- FITZGERALD, J. F. V. Australia. Sampson Low & Co. 3s. 6d.

\* Dumortier—"Notes sur l'Imprimerie" in the *Bulletins de l'Académie royale de Belgique*, tome viii., 1841.



- GARNIER, C. Le Nouvel Opéra de Paris. Texte. Vol. II. Paris: Duche. 1880. 3s. 6d.
- LANG, A. The Library. Macmillan. 3s. 6d.
- LEGOY, A. Le Suicide ancien et moderne. Paris: Drouin. 5 fr.
- LISTA, Ramon. Mis Exploraciones y Descubrimientos en la Patagonia 1877-80. Buenos Aires. 10s. 6d.
- LONG, J. Eastern Problems and Emblems, illustrating Old Truths. Trübner. 6s.
- MIGNATT, M. A. Le Corrége, sa Vie et son Œuvre. Paris: Fischbacher.
- RECUEIL des Discours, Rapports et Pices diverses lus dans les Séances publiques et particulières de l'Académie française 1870-79. 2<sup>e</sup> Partie. Paris: Firmin-Didot. 12 fr.
- ROCHERFORT, H. Les Naufrageurs. Paris: Rouff. 3 fr.
- ROLLETT, H. Die Goethe-Bildnisse, biographisch-kunstgeschichtlich dargestellt. 1. Lfg. Wien: Braumüller. 8 M.
- SHEPHERD, R. H. Bibliography of Thomas Carlyle. Elliot Stock. 6s.
- STATISTIK, schweizerische. Die Bewegung der Bevölkerung in der Schweiz im J. 1879. Zürich: Orell, Füssli & Co. 4 M.
- UPTON, R. D. Gleanings from the Desert of Arabia. C. Kegan Paul & Co. 10s. 6d.
- VILLAIN, A. Restauration du Temple de Marc-Aurèle (Temple de Neptune). Paris: Firmin-Didot. 70 fr.
- VIRGILI, A. Francesco Berni. Napoli: Detken & Rocholl. 7 fr. 50 c.
- WILMOT-BUNTON, H. J. German, Flemish, and Dutch Painting. Sampson Low & Co. 5s.

## THEOLOGY.

- CALDERWOOD, H. The Relations of Science and Religion. Macmillan. 5s.
- MILLIGAN, W. The Resurrection of Our Land. Macmillan. 9s.

## HISTORY.

- PROVSKY, J. G. Friedrich der Grosse. 3. Bd. 10 M. 80 Pf. Geschichte der preussischen Politik. 5. Thl. 3. Bd. 10 M. 80 Pf. Leipzig: Veit.
- DUCLOS, H. Histoire des Ariégeois. Paris: Didier.
- DUMKERN, J. Die kalendarischen Osterfest-Listen im Tempel v. Medinet-Habu. Leipzig: Hinrichs. 30 M.
- EMIGRATION et Chouannerie: Mémoires du Gén. Bernard de la Frégétière. Paris: Lib. des Bibliophiles. 10 fr.
- JAFFE, Ph. Regesta pontificum Romanorum. Ed. 2. Cura-verunt S. Loewenfeld, F. Kaltenbrunner, P. Ewald. Fasc. 1. Leipzig: Veit. 6 M.
- LESCURE, M. de. Mémoires sur les Assemblées parlementaires de la Révolution. T. 2. Convention. Paris: Firmin-Didot. 3 fr. 50 c.
- NIEDNER, F. Das deutsche Turnier im 12. u. 13. Jahrh. Berlin: Weidmann. 2 M.
- PAJOT, Le Comte. Les Guerres sous Louis XV. T. 1 (1715-39). Paris: Firmin-Didot. 12 fr.
- SAALFELD, G. A. C. Julius Cäsar. Sein Verfahren gegen die gallischen Stämme vom Standpunkte der Ethik u. Politik. Hannover: Hahn. 80 Pf.
- SAIGÉ, G. Les Juifs du Languedoc antérieurement au XIV<sup>e</sup> Siècle. Paris: Picard.
- SIMPSON, W. S. Chapters in the History of Old St. Paul's. Elliot Stock. 7s. 6d.
- SOUVENIRS de la Flandre wallonne. Recherches historiques et choix de Documents relatifs à Douai et aux anciennes Provinces du Nord de la France. Paris: Dumoulin. 4 fr.
- STRINDORFF, E. Jahrbücher d. Deutschen Reichs unter Heinrich III. 2. Bd. Leipzig: Duncker & Humblot. 12 M.
- THIERS, M. Discours parlementaires de, p. p. M. Calmon. T. 10 et 11. Paris: C. Lévy. 15 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BEYFIELD, O. Botanische Untersuchungen über Schimmelpilze. Untersuchungen aus dem Gesamtgebiete der Mykologie. 4. Hft. Leipzig: Felix. 20 M.
- CUMMINS, A. H. A Grammar of the Old Frisian Language. Trübner. 3s. 6d.
- DAVIES, J. Hindu Philosophy. Trübner. 6s.
- GRAHAM, W. The Creed of Science, Religious, Moral, and Social. C. Kegan Paul & Co. 12s.
- SCHLAUNTSCHKE-SAKUNLUENSKI, H. v. Die Regenverhältnisse in Indien, nebst dem indischen Archipel, u. in Hochasien. 1. Thl. München: Franz. 2 M. 80 Pf.
- SCHMITZ-DUMONT, O. Die Einheit der Naturkräfte u. die Deutung ihrer gemeinsamen Formel. Berlin: O. Duncker. 4 M.
- SULLY, Jas. Illusions: a Psychological Study. C. Kegan Paul & Co. 5s.

## PHILOLOGY, ETC.

- EURIPIDES' Medea, ed. A. W. Verrall. Macmillan. 7s. 6d.
- KORAN, der, nach dem arab. Orig.-Mscr. v. Ali Akhali geschrieben v. Hafiz Osman (im J. 1094 der Hedschra). Phototypogr. Reproduction. München: Franz. 30 M.
- POLAK, H. J. Ad Olyseum eiusque scholasticas. Fasc. I. Leiden: Brill. 6s.
- RETHORF, W. G. The New Phrynichus. Macmillan. 18s.
- UNTERSUCHUNGEN, philologische. 2. Hft. Zu Augusteischen Dichtern. Berlin: Weidmann. 2 M. 40 Pf.

## CORRESPONDENCE.

## KELTIBERIAN COINS.

St.-Jean-de-Luz: May 30, 1881.

Señor Sanpere y Miguel, editor of the *Revista de Ciencias Históricas*, writes to me that there is a proposal afloat to invite "numismators" to a conference on Keltiberian and other coins of

ancient Spain, to be held in Madrid in the autumn. It seems to me that something might really be done with the Keltiberian inscriptions by a congress of experts discussing the several theories and methods of interpretation. Any wishing to promote the scheme may write to Señor Sanpere y Miguel, Asalto 42, Barcelona.

WENTWORTH WEBSTER.

## THE MEANING OF "ÆSTEL."

London: May 25, 1881.

I agree with Prof. Zupitza that Ælfric's gloss *indicatorium* fully confirms Lye's (or, rather, Junius') explanation, as he will see in the forthcoming edition of my *Reader*, where I have referred to the gloss in question, although the difficulty of the size and weight of the *æstel* still remains. It may also be added that if *æstel* meant "cover," it would have to be in the plural. My expression of approval was meant to apply to Körner's connecting the word with *astula*, and his rejection of the derivation from Germanic *ast*.

H. SWEET.

## "THE FIELDS OF GREAT BRITAIN."

In the review of this work in your issue of 14th inst., the statement, that the per-centage of lime in volcanic rocks, soils, and plant ashes varies between 0 and 90, should be that this per-centage occurs in the soil alone. As the per-centages given on p. 22 evidently relate to the soil only, a similar mis-statement is made in the next quotation.

HUGH CLEMENTS.

Mr. Clements' protest does not improve his position. He should have consulted some chemical friend before writing such a note as the above. His table of the constituents of "volcanic rocks, soil, and plant ash" (p. 22) is so constructed that the words and figures under "Per Cent." necessarily refer to all three subjects of analysis. Three lines quoted from his remarkable table will prove this assertion:—

Volcanic Rocks.	Soil.	Per Cent.	Plant Ash.
Lime .....	Lime ..	from 0 to 90	0 Lime.
Phosphorus P <sub>2</sub> O <sub>5</sub> ...	..	0 to 15	P <sub>2</sub> O <sub>5</sub> ..

Mr. Clements even now does not perceive that no rock or soil could contain as much as 90 per cent. of lime, white statuary marble not giving more than 56 per cent. He puts here, though not always elsewhere in his book, lime for carbonate of lime, while in the same table he employs magnesia for the base itself, not for its carbonate.

THE REVIEWER.

## APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 6, 5 p.m. Royal Institution: General Monthly Meeting.
- 7.30 p.m. Education Society: Discussion, "Science Teachings in Intermediate Schools."
- 8.0 p.m. Aristotelian: "Comte and Spencer," by the Rev. F. G. Fleay.
- TUESDAY, June 7, 3 p.m. Royal Institution: "Thomas Carlyle," by Prof. H. Morley.
- 8 p.m. Society of Biblical Archaeology: "Recent Discoveries of Mr. Rassam at Abu-habba," by Mr. T. G. Pinches; "The Recently Discovered Pyramid of Pepi at Sakkarra, VI. Dynasty," by Dr. Birch; "Description of Mentubot," by Prof. E. L. Lushington; "Was Plankhina Synonym for Sabah?" by Mr. H. H. Howorth.
- 8.30 p.m. Zoological: "Development of the Skeleton of the Elasmobranchs," by Mr. F. M. Balfour; "Notes on a Collection of Persian Reptiles recently add'd to the British Museum," by Mr. W. T. Blandford; "A New Spider of the Family Theraphoridae," by the Rev. O. P. Cambridge; "The Structure of the Pharynx, Larynx, and Hyoid-Bones in the *Eponophori*," by Mr. G. E. Dobson.
- WEDNESDAY, June 8, 8 p.m. Geological: "The Reptile Fauna of the Gosau Formation," by Prof. H. G. Seeley; "The Basement-beds of the Cambrian in Anglesey," by Prof. T. McK. Hughes; "Description and Correlation of the Bournmouth Beds, Part II, Lower or Freshwater Series," by Mr. J. S. Gardner; "Description of a New Species of Corals from the Middle Lias of Oxfordshire," by Mr. F. Tomes.
- 8 p.m. Microscopical: "Some Unusual Developments of the Axial Canals of Sponge Spicules and their Meaning," by Prof. P. Martin Duncan.
- THURSDAY, June 9, 3 p.m. Royal Institution: "Tourgenieff," by Prof. C. E. Turner.
- 4.30 p.m. Royal.

8 p.m. Mathematical: "The Gaussian Theory of Surfaces," by Prof. Cayley; "A System of Co-ordinates, disclosing an Extension of all Non-metrical Properties of Conics to Circular Cubics and Biquadratic Quartics with Collinear Foci," by Prof. Genese; "A Theorem in the Calculus of Operations," by Mr. J. J. Walker; "Certain Symbolic Operations," by Mr. J. W. L. Glaisher.

FRIDAY, June 10, 8 p.m. Royal Institution: "Origin and Identity of Spectra," by Prof. Dewar.

8 p.m. Quakett.

8 p.m. New Shakespeare.

SATURDAY, June 11, 8 p.m. Royal Institution: "Nekrasoff," by Prof. C. E. Turner.

8 p.m. Physical: "The Hardening of Steel," by Prof. W. Chandler Roberts; "Curves of Electro-Magnetic Induction," by Mr. W. Grant.

## SCIENCE.

## "ENGLISH PHILOSOPHERS."

Bacon. By Thomas Fowler. *Hartley and James Mill*. By G. S. Bower. (Sampson Low.)

PROF. FOWLER'S name is a sufficient guarantee that the brief account of Bacon given in this series will not suffer from any want of painstaking. It may be said that it is not well for men who are capable of serious work to spend time and trouble on primers and popularisations. But the question is, in a certain sense, decided by the demand for elementary works when they are written by well-known authorities; and this little volume (pp. 202) seems to have had as much trouble bestowed on it as if it were of five times the size. The view of Bacon is a complete one, in that every aspect of his philosophical writings gets due recognition—his moral philosophy, for instance, no less than his reforms in method.

But the defects inseparable from brevity come out strongly in the sketch of Bacon's life. It is too short and dry; it does not make us feel at all that we know the man. This is the more to be regretted, because the plan of Prof. Fowler's large edition of the *Novum Organum* precluded an account of the life there. Nevertheless, Prof. Fowler has decided opinions upon the vexed questions of that life. Following Mr. Spedding's version of the facts, he thinks that Bacon's conduct to Essex may be justified; he extenuates, without excusing, his taking of gifts from suitors; and his summing-up is as follows:—

"I cannot refrain from expressing an opinion that his memory has most unfortunately and unjustly suffered from the apparent contrast between his life and his works having so easily lent itself to the artifices of epigram. . . . The story of his life, it must be confessed, is not altogether what the reader of his works would have desired, but the contrast has been so exaggerated as to amount to a serious and injurious misrepresentation" (pp. 26, 28).

Prof. Fowler refutes, also, by quoting many very non-Machiavellian sayings, the notion of Dr. Abbott that Bacon derived his opinions on polity and morality from Machiavelli (pp. 41-45).

It is easier to impart some idea of a system, especially of a logical system, than to give the picture of a character or of a life, within a short space; and the account of Bacon's survey of the sciences and of his reform of scientific method, occupying the greater part of the book, seems likely to be of considerable service to those who will not, or cannot, read the author himself. The only point we have noticed as not perfectly clear is the use of the term "demonstration" in one or two places.

It is employed on p. 98 to translate a well-known passage of the *Novum Organum*, Book i., Aphorism 69:—"Demonstrations, indeed, are potentially systems of philosophy and science." That this is Prof. Fowler's deliberately chosen rendering appears from the notes on Aphorisms 61 and 69 in his edition of the *Novum Organum* itself; but we cannot help thinking that something like "methods of proof" would more exactly express what Bacon meant. The English meanings of demonstration are many and loose; but it ought in strictness to signify something like ἀποδείξεις, and the context in Aphorism 69 alone shows how far Bacon was from that meaning. We feel the same slight sense of incongruity in reading, on p. 112, of "carrying up an effect to its cause . . . by a chain of demonstrative reasoning."

The present generation seems to be getting every year more out of sympathy with the philosophical views of Hume and of Hartley as developed by James Mill and others. Nevertheless, the philosophy of that school is by no means dead yet; and, when the laws of the evolution of phenomena cease to be attacked by writers ignorant of natural history and of the physical sciences, perhaps the metaphysics of evolution may begin to be called in question by followers of Hume. But whether as a reminder to a forgetful age, or as an incentive to a necessary criticism, a hand-book of the association psychology is welcome; and this, or something very like it, is the most appropriate description of Mr. Bower's volume. His plan is to analyse fully the views of his authors, with a running criticism which contains a good deal of his own matter, and is by no means merely that of the 1869 edition of James Mill compressed. If the student must use such aids at all, he can hardly do better than read Mr. Bower. Still, he will want something else; for Mr. Bower, though he keeps his head wonderfully in the intricacies of the subjects discussed, has not the faculty of drawing a bold and firm outline or giving a general view.

His bibliographical appendix of elucidatory and other works deserves honourable mention, although we miss both there and in the body of the work any account of Hartley's and Mill's relation to Hume. The historical place of Hartley is given thus:—

"The vibration theory was suggested, as Hartley tells us, by Newton's hints as to the relation between motion and sensation, just as, on the intellectual side, the association theory was suggested by Locke and Gay; and, as a medical man and student of physical science, Hartley saw no reason why an ingenious combination of the two should not be effected. It is easy now to see why such an hypothesis in his time could be nothing but the merest guess-work, since, even at the present day, its lineal successor, the doctrine of "neural tremors" and groupings, under the auspices of such able exponents as G. H. Lewes and Dr. Maudsley, does not advance the association theory much, which is far better left to stand on its own legs as the expression of an ultimate psychological law" (p. 27).

Mr. Herbert Spencer's theory of the propagation of molecular disturbance along nerve-matter (*Principles of Biology*, § 302) deserves notice here quite as much as the "neural

tremors," as being an attempt to affiliate psychological upon physiological laws.

Mr. Bower has a keen eye for difficulties, and, though most of his topics are well worn, contrives to present them in a fresh light. He points out clearly that great difficulty in the way of Hartley's school, presented by the interlacing of memory and the consciousness of self, which Prof. Edward Caird, too, dwelt on when Mr. J. S. Mill first republished his father's work (*ACADEMY*, November 13, 1869). But, if Mr. Bower is keen-sighted, he is assuredly not sympathetic towards Hartley and Bentham and Mill. The raising of objections is indeed a public service; but, to speak of their terminology as barbarous and slovenly is perhaps unnecessary, and lays Mr. Bower open to some sharp retorts. The chapter on the aesthetic doctrines of Hartley and Mill is left incomplete by the passing over of that interesting theory of poetry found in James Mill's *Analysis*, chap. vii., to which Mr. Bower makes only the most fleeting allusion in another place. Lastly, we fully believe that he is not justified in his repeated sneers (pp. 22, 206) at the education which the elder Mill gave his son. It was not "lamentably deficient in physical training," if we may trust the very detailed accounts published by Prof. Bain in *Mind*, vol. iv.

FRANKLIN T. RICHARDS.

#### *Akkadische und Sumerische Keilschrifttexte.* By Paul Haupt. (Leipzig: Hinrichs.)

DR. HAUPT is one of the ablest of the scholars who have applied themselves to the decipherment of the Assyrian texts. Trained in the school of Curtius and Brugman, he has had the advantage of making himself acquainted with the method of comparative philology, as well as with the newest results obtained in the field of Indo-European research. His first work on Assyrian—published in the *Journal* of the Royal Asiatic Society—showed a rare combination of acuteness and learning, and formed a valuable contribution to comparative Semitic grammar. Since then he has principally devoted himself to the study of the Accadian texts; and we owe to him the elaboration of the important discovery that these texts contain two entirely separate, though closely related, dialects—that of the Accadians of Northern Babylonia, and that of the Sumerians of the South. In conjunction with his teacher, Prof. Friedrich Delitzsch, he has now undertaken the publication of an "Assyriological Library," the two first volumes of which are at the head of this review. They consist of a series of bilingual Assyrian and Accadian and Sumerian texts carefully copied from the originals in the British Museum, where Dr. Haupt spent a large part of last year, together with explanatory notes and a list of the principal cuneiform characters, as well as their usual values. The most important part of the first volume is a list of the characters, compiled from various fragmentary syllabaries now in the British Museum. In this there is a good deal that is new, besides corrections of errors in the copies of the texts previously published. The

second volume is confined to Accadian texts and their Assyrian translations; this, I presume, will be followed by a volume of Sumerian texts. The text in it most interesting to me is a hymn to the god Nineb, or Adar—the Assyrian pronunciation of his name is altogether doubtful—which is here published for the first time.

The texts are edited throughout with scrupulous exactness, and are therefore of high value to the student who is beginning the study of the Accado-Sumerian language, or is unable to consult the originals for himself. They are to be soon followed by a periodical devoted to Assyriology and entitled *Beiträge zur Assyriologie*, the first two numbers of which are already far advanced towards publication. It is high time that Assyrian should have an organ of its own; but it is only in Germany—where the importance of the new study has been recognised by the foundation of two chairs, and where at Leipzig Prof. Delitzsch has gathered round him a band of zealous workers—that it could well be expected to appear. English scholarship, it is true, was the first in the field of decipherment; English enterprise has mainly opened the buried libraries of Assyria and Babylonia; and it is in England that the greater part of Assyrian literature is to be found. But having done thus much, we are content to do nothing further. Oxford will give no encouragement to Assyrian research; and it is accordingly to Germany and France, and not here, that we have to look for a flourishing school of Assyrian scholars, and for fresh discoveries in the history, the religion, the culture, and the languages of the ancient East.

A. H. SATCE.

#### THE HIBBERT LECTURES.

THE last lecture of this course was delivered on May 31 by Mr. Rhys Davids. The lecturer did not announce the title of his subject. He evidently intended the lecture as a kind of supplement to the others, and touched upon several interesting topics not noticed in his previous discourses. He remarked that five lectures had only enabled him to approach the fringe of a great subject; that he had, by reason of the comparative aim of the lectures, only taken up a few of the many interesting points connected with his subject; that he had left unsaid things far more important than what had been said. How little could be done to trace the growth of Christianity in six lectures! The progress of Buddhism was no less difficult to treat of in a limited course. Christianity, it has been said, remains unchanged; this could be true only of the mere words and forms of words; the sense that was attached to them was ever changing. Buddhism, too, as far as regards its order and discipline, is still the same. Its sacred texts containing the word of Buddha are unaltered:—

"As a cloud cast into the air doth surely fall to the ground,  
As the death of all mortals is sure and constant,  
As the rising of the sun is certain when night has faded,  
So the word of the glorious Buddha is sure and everlasting."

The study of later Buddhism, to which scholars like Bigandet, Hardy, Beal, and others have given much attention, was second only in importance to early Buddhism. Many modern writers unfortunately derived their ideas of the early creed of Gotama from the later develop-



ment of it—about as absurd as going to the works of St. Augustine or Calvin for the original teaching of the founder of Christianity. The lecturer then compared one phase of later Christianity with Lâmaism, one of the modern forms of Buddhism as seen at the present day in Thibet. The older *sangha* had there developed into a sacerdotal Order, with its pope, abbots, inferior clergy, ritual, idols and relics, shrines, pilgrims, &c. It was a mistake to take a contemptuous view of either of these later developments; both had been instrumental in the work of civilisation.

Mr. Davids then touched upon works illustrating the history of Northern Buddhism. He attached very little importance to the assertion that the *Lalita Vistara* was admitted into the Buddhist canon at Kanisha's council 350 years after that of Asoka. The Thibetan version edited and translated by Foucaux existed in the sixth century B.C. How much more ancient the Sanskrit original may be is altogether uncertain. It presents only a later form of Buddhism. There are four Chinese works about a century earlier that have titles similar in meaning to the *Lalita Vistara*; hence, it is argued that the *Lalita Vistara* is earlier than these so-called translations, which are not, however, proved to be such. Mr. Beal has translated a Chinese work with titles of chapters similar to those in the Pâli *Dhammapada* (verses about the Dhamma). Misled by this apparent likeness, he calls the Chinese work "Dhammapada." In spite of names, the two works are altogether different. The Northern work omits the great bulk of the verses found in the Pâli one. To call them one is as great a blunder as it would be for a publisher to call a new hymn-book *Hymns Ancient and Modern*, because his work contained some few selections from this earlier collection. No Chinese book had as yet been found to be a translation from any Sanskrit work.

Mr. Davids then turned back to primitive Buddhism, and remarked that its founder laid down a practical rule of life falling into three great divisions:—(1) a system of lower morals (*pañcasila*) binding on every Buddhist (laity and clergy); (2) a system of higher morality binding upon the mendicants of the Order: it included the first; (3) a system of self-culture, including and going beyond the first and second, and leading to *arahatship* and to *Nirvâna*. What we call *morality* was included for the most part in the lower morality.

The lecturer then touched upon the Noble Eightfold Path, reckoned as one of the "jewels of the law" and included in the *maggu-bhâvanâ*. Connected with this Path were fetters, veils, and hindrances that were to be removed and to be overcome. This led to a consideration of *Nirvâna*, which meant the extinction, not of desires, but of sinful cravings; it involved the cultivation of right desires. *Arahatship*, said the lecturer, was a kind of insight of which there were seven kinds. The most important of all these was the knowledge (1) of impermanency, (2) of inherent pain, (3) of the absence of an individuality or self in the confections or component things. Mr. Davids compared this belief in impermanency, &c., with the doctrine of "justification by faith." He showed that, in the *Upanishads*, belief in union with Brahma came before rites and ceremonies—that is to say, faith was put before works. The Buddhist system did not hold the *upanishad* doctrine of union with any supreme spirit: men and gods—all existing things—conformed to the law of impermanency; nothing was abiding.

The lecturer concluded with some few remarks upon the moral tendency of this belief. He did not think it was destructive of real hope and true unselfishness.

#### NOTES OF TRAVEL.

THE Council of the Royal Geographical Society have determined to cause an entirely new and revised edition to be prepared of their useful manual, entitled *Hints to Travellers*, the fourth edition of which is almost exhausted. They have recently appointed an editing committee to superintend the work, consisting of Mr. Douglas W. Freshfield, Col. Godwin-Austin, and Mr. J. K. Laughton. The *General Index* to the fourth set of ten volumes of the Society's *Journal*, announced in the ACADEMY of April 30, is now published; and the second supplementary catalogue of the library is in the printer's hands.

COL. C. E. STEWART, who has lately returned from Tejed, has brought with him much valuable information respecting that part of Central Asia, as well as material for the construction of a map. It may be hoped that the obstructive traditions of the India Office will not interfere with his enlightening the public on the subject of this almost unknown region.

Two young Baptist missionaries have just accomplished a notable feat of exploration on the Congo. When Mr. Comber made his last and unsuccessful attempt to reach Stanley Pool from San Salvador by way of the Makuta towns, two of his comrades, Mr. Crudginton and Mr. Bentley, started for the same destination along the north bank of the Congo. As their journey was only of a preliminary nature, they were in light marching order, and had with them very few carriers and stores. After about three weeks' hard travelling, they arrived at Stanley Pool, which Mr. Comber had vainly endeavoured for some eighteen months to reach by the other route. Want of provisions, of course, prevented a lengthy sojourn; and after examining both banks of the river and visiting M. de Brazza's station, they returned to Vivi, Mr. Stanley's station below the Yellala Falls, where they arrived early in March.

MR. O. CATTLEY is actively engaged in organising a service of vessels in this country to trade with the Ob and the Yenisei Rivers. It is not likely, however, that this project will be in working order before next summer, as it is necessary to provide suitable barges to bring the wheat, &c., down the rivers from the interior. A Danish company has also been formed for trading with the same region through the Kara Sea.

CAPT. CAMBIER, who founded the first station of the International African Association at Karema on the east side of Lake Tanganyika, has lately returned to Belgium, and has been presented by the Geographical Society there with a gold medal in recognition of his services to geography in East Central Africa.

CAPT. GALLIENI, whose surveying expedition from the Senegal to the Niger we have before alluded to, was detained for many months near Segou-Sikoro on the latter river by the Sultan Ahmadu; but he has at length been allowed to leave, and arrived on April 10 at Medina, a French post on the Senegal. After its various misfortunes, his expedition has been very successful on the whole, as he has not only surveyed and added largely to our knowledge of the region traversed, but has secured important and exclusive commercial advantages for the French on the Upper Niger.

PÈRE DELORME, who went with M. de Brazza up the Ogowé at the end of last year, on his return journey made an excursion up the Ngunié affluent, where he found many eligible positions for stations. In his recent letters from the Gaboon, giving details of this journey, he sends some useful information

respecting the various tribes on the banks of the Ogowé, from the sea to the upper course above the falls.

THE death is announced of M. Stahl, a botanist, who had lately gone up the Ogowé with M. Mizon to take charge of one of M. de Brazza's stations in Western Equatorial Africa.

*The Statistical Atlas of England, Scotland, and Ireland.* By G. Phillips Bevan. To be Completed in Fifteen Parts. Parts I. to V. (W. and A. K. Johnston.) The maps of this atlas published up to the present time deal with the religious condition of the people, education, industries, criminal statistics, and pauperism. As an example of the manner in which the author has dealt with his subject, we may take the map "illustrating the criminal condition of the people." Here various symbols are employed to show convict prisons, industrial schools for boys and girls, reformatories, industrial school-ships, prisons, assize towns, petty sessional divisions, and boroughs having separate quarter sessions or commissions of the peace. In addition are given the number of the police, of persons committed for trial, of known thieves, and of prisoners in convict prisons. These figures are absolute, and not proportionate to the population; and hence we conceive that the author fails to illustrate the criminal condition of the people. His map ought to have shown at a glance those parts of the United Kingdom in which criminal offences are most frequent, and where they are least so; and his letterpress ought to have furnished an explanation of the phenomena thus conveyed by him in a graphical manner. Still, although this atlas does not come up to our ideal of what a statistical work of this kind ought to be, it contains a considerable amount of useful information.

M. J. KÖRÖSI, Director of the Municipal Statistical Office of Pest, explains, in a pamphlet (*Plan du Dépouillement du Recensement de la Ville de Budapest*), in what manner it is proposed to publish the facts ascertained in the course of the last Hungarian census. The information collected on that occasion is far more comprehensive than that obtained through our own census, and the authorities at Somerset House would do well to pay some attention to what is being done in foreign countries.

THE June number of *Good Words* contains a first paper on Tunis by Mr. Ralli Stenning, which is very acceptable just now. We hope that a subsequent instalment may deal with the port of Bizerta, to which so much attention has lately been called.

MESSRS. GRIFFITH AND FARRAN are about to add another volume to their "Geographical Readers," by J. R. Blakiston, entitled *Early Glimpses, introductory to Glimpses of the Globe*. It is intended to bridge over the gap between the object lessons of infant classes and the elementary geography of more advanced classes, and to assist teachers in training children to habits of observation and enquiry—the earlier chapters being arranged with a view to implant a taste for physical, the later for commercial, geography.

#### SCIENCE NOTES.

*The Smithsonian Institution.*—Anthropology always forms an important feature in the work of this Institution. The Report for 1879, which we have recently received from Washington, contains several valuable papers on this subject, collected in the shape of a "General Appendix," which follows the Report of the secretary, Prof. Spencer F. Baird. One of the most notable features in this Appendix is an anthropological bibliography for the year 1879, carefully

compiled by Prof. Otis T. Mason. The papers are classified under the heads of anthropogeny; prehistoric, biological, and psychological anthropology; ethnology; linguistic and industrial anthropology; sociology proper; and the science of religion. Under these several heads, about 550 papers are registered; and, in addition to this list, there are eighty-eight publications catalogued under the title of "The Instrumentalities of Research." It is obvious that, if such a record can be kept up year after year, it will prove indispensable to students engaged in working out anthropological problems.

M. OCTAVE DOIN has just published the first *livraison* of a *Dictionnaire des Sciences anthropologiques*, which numbers among its contributors many of the first Continental savants in anthropology and the allied branches of science.

AN important addition to surgical literature is announced under the title of *The International Encyclopædia of Surgery*, of which Messrs. Macmillan and Co. will be the English publishers. The editor-in-chief is Dr. John Ashhurst, Professor of Clinical Surgery in the University of Pennsylvania, and among his coadjutors are some of the most distinguished surgeons of France, Germany, Austria, America, and England. The work will be complete in six large volumes, the first of which may be expected in October, and it is intended to issue the succeeding volumes at as nearly as possible regular intervals of three months. Vol. i. will contain contributions from Drs. Verneuil, of Paris; Stricker, of Vienna; Kraske and Volkmann, of Halle; Johnston, of Baltimore; Lyman, of Chicago; Delafield, Lewis Smith, and Van Buren, of New York; Agnew, Brinton, Gross, Hunt, Hunter, and Stillé, of Philadelphia; Wales, of the United States Navy; Mr. Butlin and Dr. Mansell-Monller, of London; and the editor.

AMONG their forthcoming scientific works, Messrs. Longmans and Co. have nearly ready *Essays on the Floating Matter of the Air, in Relation to Putrefaction and Infection*, by Prof. Tyndall; and a fourth edition of Webb's *Celestial Objects*, revised and adapted to the present state of sidereal astronomical science. The same publishers announce as preparing for publication an important work on the Marine Steam-Engine, by Mr. Richard Sennett, Chief Engineer, R.N.

#### PHILOLOGY NOTES.

AT a recent meeting of the Académie des Inscriptions et Belles-Lettres, M. Bréal read observations upon the etymology of some Latin words. "Imperium" he derived from *in* and a verb *paro*, meaning "to buy," connected with the Greek *πράσσειν*, but to be distinguished from *paro*, "to appear." "Annona" is originally the name of a goddess, derived from *annus*, as Pomona from *pomum*, and Bellona from *bellum*. "Sponte" is the ablative of a forgotten noun, *spons*, connected with the Greek *σπένδω*, the change of thought being shown in the following lines of Vergil (*Aen.* iv. 340, 341):—

"Me si fata mela paterentur ducere vitam  
Auspicis, et sponte mea componere curas."

"Sedulus," "proportio," and "proprius" are all three compounded of a preposition governing a substantive, "sedulus" being *se*—i.e., *sine*—*dolo*; "proportio" being *pro* *portione*, as the French, like ourselves, have formed a new word out of *prorata* and *percent*; "proprius" being *pro* *privo*. "Splendeo," which with its derivatives is the only word in Latin (except *splen*—"the spleen") beginning with *spl*, M. Bréal would derive from *splen*, the order of ideas being seen in Horace's expression—*splendida bilis*.

DR. CARL JEURICH, of Halberstadt, has published a dissertation on "Die Mundart des münchener Brut."

THE last quarterly number of the *Revue de Linguistique* is occupied chiefly with the Basque. Prof. Vinson prints some inedited fragmentary, but valuable, remains of a work on Basque grammar by Sylvain Pourreau, in 1660. He next republishes, with copious and excellent comments, the letters on the Early Basque vocabulary which appeared in the *ACADEMY* in August last. M. Luchaire follows with a careful paper on Basque names in Latin mediæval charters. The Bohemian war-song of Jean Ziska is given, with a French version and notes, by A. Dubois; and Prof. Vinson translates a specimen of a modern poetical legend from the Tamul. Lastly, P. Sébillot discourses pleasantly on sea-fish in folk-lore.

THE Oriental Academy of Belgium is about to commence the publication of a *Revue Critique Internationale*, to be edited by Mgr. de Harlez.

O. LOTH, Professor of Arabic at the University of Leipzig, who died recently at the age of thirty-seven, has left behind him an edition of that portion of the *Tabari* which contains the Life of Muhammad. For this edition he had collated himself the MS. of the *Tabari* at Constantinople. We learn from the *Revue Critique* that it will now be published, being passed through the press by Dr. von Jong.

#### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 24.)

MAJOR-GEN. A. PITT-RIVERS, F.R.S., President, in the Chair.—Mr. E. H. Man read a paper on "The Arts of the Andamanese and Nicobarese." After exhibiting and describing the new objects from the Andaman and Nicobar Islands comprised in the second collection recently presented by him to Gen. Pitt-Rivers, he gave a slight sketch of the aborigines of the former group. He stated that they are divided into at least nine tribes, linguistically distinguished, and in most, if not all, of these there are two distinct sections—viz., inland and coast men. In confirmation of this statement, Mr. Man read a translation he had made of an account obtained in 1876 from a member of the inland branch of the Awko-jūwai tribe, inhabiting a portion of Middle Andaman, regarding their habits and mode of life, the details of which had since been fully corroborated. In many mental characteristics affinity to the Papuans would appear to exist; and the standard in social and marital relations is shown to be far higher than could be expected from a race so entirely outside the pale of civilisation. The previous accounts of their laxity in this respect are now proved to be erroneous. They have no forms of religion, or ideas of worship; and, though they have faith in a Supreme Being, the Creator, their belief in the Powers of Evil is much more strongly developed. The habitations of the eight tribes of Great Andaman are of three varieties, partaking almost invariably of the nature of a simple lean-to; while those of the remaining tribe, Jarawa (da), are somewhat similar in form to the huts erected by the Nicobarese. The rights of private property are recognised and respected; there also appears to be a fair division of labour, and perfect equality between the sexes in their social intercourse.—Dr. Allen Thomson, F.R.S., read a paper on "Some Bone Necklaces from the Andaman Islands." Several of the specimens exhibited were constructed entirely of human bones, while some were composed of bones of various animals, and others were partly made up of pieces of coral.—Mr. J. Park Harrison, M.A., exhibited an incised slate tablet and other objects from Towyn. The figures upon the slate appeared to represent celts, urns, &c.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, May 25.)

CHARLES CLARK, Esq., Q.C., in the Chair.—Mr. C. Pfoundes read a paper on "The Popular Litera-

ture of Old Japan," in which he gave an account of the ancient classical, poetical, middle-age, and modern literature of Japan, with the romances, folk-lore, and dramas, &c., current in that country. Several specimens of Japanese compositions were read in the vernacular, and translated; and the Chinese written character, as used in Japan, was explained. A number of specimens of Japanese books and drawings were exhibited, as well as photographs, in illustration of various Japanese customs.

ROYAL ASIATIC SOCIETY.—(Anniversary Meeting, Monday, May 30.)

MAJOR-GEN. SIR H. C. RAWLINSON, K.C.B., President, in the Chair.—The council and officers for the ensuing year were elected:—President, Sir T. Edward Colebrooke, Bart., M.P.; Director, Sir H. C. Rawlinson; Vice-Presidents, Sir E. C. Bayley, Sir H. C. Rawlinson, Sir Richard Temple, Bart., Col. Yule; Council, E. L. Brandreth, Sir Barrow Ellis, James Fergusson, Sir Bartle Frere, Bart., Col. Keatinge, V.C., Lieut.-Col. T. H. Lewin, Gen. MacLagan, J. W. McCrindle, Major Mockler, H. Morris, Col. Sir Lewis Pelly, Maj.-Gen. Sir Arthur Phayre, the Lord Stanley of Alderley, Lieut.-Gen. Sir H. E. Thuillier; Treasurer, E. Thomas; Secretaries, W. S. W. Vaux, H. F. W. Holt; Hon. Secretary, R. N. Cust.

#### FINE ART.

THE SALON OF 1881.

(Third Notice.)

IT is hardly necessary to say that *La Source*—by M. Henner—is a single figure of a woman, detached on a dark brown and green background, with a rift of blue sky showing through the thick branches above her head and reflected in the little pool of water at her feet; nor is it necessary to add that the painting of the flesh—both in this work and in the study of an aged and bearded man lying on his back, which M. Henner has christened *Saint-Gérôme*—is of the same masterly quality, and that the modelling shows the same habit of abstract calculation—one had almost said the same mannerisms—as of old. For habits do tend to become mannerisms—even the habit of making, as does M. Henner, a highly scientific summary of the facts of Nature, when the said summary never includes any new facts, but only formulates afresh—with, perhaps, some slight differences of relative position—those which it has already presented to our admiration. And thus we grow ungrateful to M. Henner, even for the splendid tone, which is ever of the same quality, and obtained by the same calculations; ungrateful even for the plenitude and vigour of his flesh painting, the beauty and certainty of his modelling; we grow fretted by the trick of repetition, and weary of a skill, consummate in its way, which holds no surprises in reserve. Yet those who love paint for paint's sake will always be able to forget in the play of M. Henner's brush his indifference to definite excellence of line, and his curious incapacity for composition, and will be able to take a sincere, if limited, pleasure in the perfection of his art. Admirable painting, too, is to be found in M. Morot's *La Tentation de Saint-Antoine*—a subject susceptible of infinite variety of treatment; handled frankly by the vagabond fancy of Callot, although illustrated by the coarsest incidents, the result is less indecent than M. Morot's offensively suggestive version. The strong hand which gave us last year *Le bon Samaritain* here again shows its power; and perhaps there is no better piece of work in the Salon in its way than the figure of the woman who is—not seducing St. Anthony. The pretty reflections and carnations of the flesh-painting are as noteworthy as they were in M. Morot's previous work, and infinitely more appropriate. The helpless distress of the



Saint on his *paillasson* is touched with real, if vulgar, humour; and the whole is clever, comic, and *canaille* to the last degree. In the same room with the work of M. Cabanel's able pupil, hangs M. Henri Martin's *Peinture décorative*. M. Jean-Paul Laurens has evidently found in M. Martin a nature peculiarly susceptible to his influence, and yet M. Martin's work seems to promise a distinctly individual talent. It looks as if he appreciated the force, gravity, and sobriety of his master's genius to the full; while, at the same time, tempted by a strain of poetic aspiration to try a class of subject less material and positive in aspect than those which are habitually chosen by M. Laurens, and to seek for means of appeal to the imagination which he has always steadily renounced. Yet no page ever unfolded before us by "le peintre des morts" could be more austere in character than that in which his pupil shows Death refusing the embrace of desperate Youth—youth for whom life has in store its most precious gifts, which are seen in a golden vision beyond the skies. The story is so well told that we do not need the verse from de Musset inscribed upon the frame to explain it and reveal the identity of the "affreuse ghoulé," the terrible lady of death who, draped in long garments of mourning, issues from the thicket on the right in answer to the passionate appeal of the lad, who kneels with arms wide outstretched to receive her. M. Martin's execution shows, also, that he has learnt much from his master; he has, of course, much yet to learn. His chief merit is, perhaps, that of promise; and it is rather because I think the promise which he gives is of a decidedly personal character than because his picture is in itself exceedingly remarkable that I have noticed it at length.

M. Maignan has chosen, as the attractive theme of his this year's contribution, the lovely lines in which Dante describes his meeting with Matilda, the "lady beautiful," set in prodigal variety of the "tender maybloom, flush'd through many a hue," who appeared to the wondering eyes of Dante and his guide as they passed through the forest of the terrestrial Paradise. The deep violet and strong russet robes of the two men—who pause in reverent admiration of the woman, whose looks are "warmed with Love's own beam"—tell in the darker half of the picture, as they stand in the foreground to the left. Behind them, above their heads, under a clear sky, we see the little winding path by which they have come; at their feet, the little brook, whose rippling waters bend the grass. Standing on the rocks at its brink, as on a pedestal, is seen the white-robed figure of Matilda, and all about her is a rosy cloud of blossom. The moment which M. Maignan has chosen is not that in which Dante first catches sight of her as she "went alone singing and gathering her flowers," but that in which she turns and listens to his appeal, and approaches the stream which divides them, that he may hear her song, as Carey's version has it:—

"Upon the opposite bank she stood and smil'd;  
As through her graceful fingers shifted all  
The intermingling dyes, which without sed  
That lofty land unbosoms. By the stream  
Three paces only were we sunder'd."

But what has M. Maignan done with Statius? When Dante and Vergil met Matilda they had a third in their company—Statius, who joined them as they quitted the purgatory of the avaricious, and who, being cleansed and on his way to Paradise, remained with Dante even after Vergil had left his charge in the hands of Beatrice. The suppression of his figure in the group to which Matilda appears casts an air of unlikelihood over the whole scene, and makes it almost unrecognisable in the eyes of those to

whom the *Divina Commedia* is familiar, and who would otherwise be charmed by M. Maignan's graceful presentment of the lovely dame whom the Lord had made glad. While M. Maignan dwells on the spiritual and mystic aspect of passion, M. Ferrier, in *Printemps—Panneau décoratif*—gives us a frank exposition of Ronsard's verses:—

"Tandis que votre âge fleuronne,  
En sa plus verte nouveauté,  
Cueillez, cueillez votre jeunesse;  
Comme à ceste fleur la vieillesse  
Fera ternir votre beauté."

M. Ferrier's wonderful dexterity of manipulation lends itself happily to work of this description. His troop of girls come curving down the road, their hands full of flowers, their fluttering draperies of pale yellow, and blue, and rose passing into pale rose and white, and telling near the russet and gray robes of the last to issue from the little thicket above, which makes a mystery of foliage in the right-hand corner. The movement of the girl in gray, who turns, as she comes forward, to call on her unseen companions, has something very graceful and almost noble in its character; and graceful is the leading figure of the band—at whose side presses a much younger little maiden, and who offers a flower with half-compassion, half-coquetry, to the old Academy model, sitting lazily in the foreground, and regarding her gift with a *nonchalant* air of comic depreciation. The bright sky seen through the branches of the left is a pretty relief to the light, gay hues which predominate throughout. But the general effect is a little marred—in spite of M. Ferrier's great skill in combinations of this character—by the crudity of certain passages of colour; as, for instance, the blue which is contrasted with the yellow draperies of the principal figure, with the ugly green of the bramble branches in the foreground. The use of this particular green—as may be recollected in Mr. Dicksee's *Harmony*—is, of course, a trick by means of which great brilliancy of effect is obtained at a given distance; but it is never very satisfactory, as, except at the particular point of view for which it is calculated, this hue invariably tells false. M. Ferrier's second contribution, the portrait of M. *Claudius Popelin*, hanging in the Salon d'Honneur, is also noteworthy, as showing the brilliant dexterity of M. Ferrier's brush. The little bit of coloured design for an enamel on the table contrasts with equal justness and force against the leaves of the book in M. Popelin's hand; and, if the painter's interpretation of his subject misses the deeper signs of life, he gives us, at any rate, a marvellously sure surface reading.

M. Boulanger's clever pupil, M. Bompard, seems to have been studying M. Munkacsy in his *Début à l'Atelier*, and thus challenges a comparison which cannot be to his advantage, for it is easier to imitate the simple scheme of colour which M. Munkacsy affects than to command the experience and skill which put life and nature on the canvas. There is a want of simplicity, a certain amount of pose, about M. Bompard's *personnages* which prevents one from feeling—as one ought to feel—that the scene which he depicts happened exactly as he depicts it. The owner of the atelier in which the *début* in question takes place is seated, with his back to us, in front of his easel; he is about to paint a Japanese picture. One model—a young girl in full costume of purple spotted red, and a broad yellow sash—is stretched on a couch covered with a Persian carpet in the centre; in the shadow, to the left, is seated a middle-aged woman. She has brought for inspection another and younger girl, who undresses with an awkward and unpleasant air of consciousness. The whole ground of the subject is made up of warm tones—tapestry on the

walls, tawny felt and tigerskin on the floor; but the blues in the Persian carpet break up the monotony of these tints, and are repeated in the trousers of the painter, whose brown coat has great importance in the arrangement, telling, as it does in the foreground, against the gay hues of the Japanese dress of the girl on the couch. The stuffs, throughout, are better executed than the nude; and the work, taken as a whole, gives an impression of solidity and strength which evidences the possession of considerable power, if of a second-rate quality. M. Loewe's *Pythouisse* is also a work showing great power, but of a wholly different order. The *Pythouisse*, exhausted by a fit of inspiration, lies back outstretched in a great gray marble chair; her deep purplish-gray draperies have escaped from the golden belt about her waist, and slip to the ground, winding in a sinuous coil about her limbs. The background is clear golden above her head, and the rose-tinted marble columns on the right give much beauty and value to the prevailing grays and purples. The execution, if not carried very far, is extremely vigorous and effective, and shows much of the strength and breadth of handling proper to the work of M. Loewe's able master, M. Luminais. *La Charmeuse*, by M. Trouillebert, is attractive at first look. There is something fresh and suggestive about the quality of the paint, and the way in which the flesh tints of the *charmeuse*—who is exercising her powers upon a very vicious-looking snake—are relieved against the white-washed wall, beneath which she has spread her seat with yellow furs. This white is ingeniously broken up by patches of red brick, telling in convenient points where the wash has been rubbed off; but the figure of the *charmeuse* herself looks to me an insufficient piece of work.

There are many well-known names which, even in this brief notice, must not be forgotten. Adrien Moreau has forsaken his usual beribboned smartness to paint Bohemians encamped under a ridge of heath and rocks above, which shows the crescent moon. The red kerchief on the head of a wild girl, who sings and plays to the swarthy band grouped on the ground before her, tells against the sky, the sole spot of colour—repeated only in the cap of one of the men—in the dull neutral tints of the picture. M. Chelmonski has sent a study on a vast scale—a study of an immense void plain in which a single thistle breaks the barren monotony; to the right there is just a glimpse of water—one recalls the shores of the Balaton See; in the centre, thundering down upon us, are four horses driven onwards by a man wearing white, which is made conspicuous by the darker garb of his companion. This work lacks the variety and interest of his smaller subjects; it is too big for its emptiness, but, as a study, is a remarkable piece of work. M. Loir also sends a larger work than usual; and the sky of his *Giboulées* is well worth attention, so full of air is it, and so much does it enhance the truth of the general aspect. It is in just these qualities of light and air that the sky of M. Bilet's *Glaneuses* is deficient; there are some charming things in the figures, but the horrible heaviness of the clouds prevents the naturalness of outdoor effect, and seems to deprive the conspicuous cast shadows of the *glaneuses* of their proper quality. Jules Breton, who still stands chief of all those who deal with this class of subject, sends this year only a single half-length study, *Femme de l'Artois*; the head is modelled in open-air light and relieved against the sky; the drawing of the mouth, which is full of mobility, is remarkably skilful. There is a charming sketch of fisher-girls, too, by Feyen-Perrin, *La Pêche à Pied, Souvenir de Cancale*; and the figure which he has christened *Astarté* shows a pretty movement, prettily thought. M.

Feyen-Perrin has, indeed, a great deal of taste, and his work is invariably fresh, only, when looking at it, one is always inclined to ask if it is not easy to be fresh in a sketch. Now, there is a small painting, *Les Orphelins*, by Mr. Hawkins—a new name in the Salon—which has much of the freshness which attracts at first sight, but which also bears examination. His subject—orphans visiting a newly made grave—is just one which requires the finest sense and feeling in its treatment if it is to appear neither sentimental nor melodramatic. It is a great thing that Mr. Hawkins has been proof against these weaknesses; and his strong and quiet execution, which is in perfect harmony with the directness and gravity of his conception, has enabled him to render the situation with the touching charm of perfect simplicity and truth.

E. F. S. PATTISON.

#### LA SOCIÉTÉ DES AQUARELLISTES.

MESSRS. GOUPIL'S pleasant rooms change as a kaleidoscope. It seems but the other day since the *Gloom of Idwal* and the rest of Mr. Herkomer's brilliant harvest of the year covered the walls now hidden by the first exhibition in England of the French Society of Painters in Water-Colour. Meanwhile, a charming collection of Dutch water-colours have come and gone. One of these—a sweet, sad figure of a girl watching the sea—we pass as we enter the changed rooms, where Blommers has given way to Heilbuth, and Bisschop to Leloir. It is a change generally from gray skies to blue, from grave to gay, from the world of every-day to that of fancy, from sentiment to wit.

As water-colourists, Frenchmen are but making a *début*; but it is the *début* of skilful artists in oils and in black and white. Such technical practice as has been necessary to make them expert did not need a long novitiate; and a Chevallier and a Doré working in water colour instead of oil produces the same effects with more transparent colours. There is, perhaps, another difference in the colours—that of purity. There is a brightness and freshness of tint about these *aquarelles* which is often wanting in French work. Judged with English water-colour exhibitions, the superiority in the drawing of the figure and the limited range of the landscapes are, perhaps, equally palpable.

It is to Maurice Leloir that the chief honours are due. By him are the dainty card of invitation and the clever group overlooking a portfolio which forms an appropriate decoration to the title-page of the luxurious catalogue. One of the many perfect *photogravures* with which Messrs. Goupil have enriched this beautiful volume is taken from the same artist's *Enlisting*—a masterly group of two old soldiers plying a recruit with liquor before a village inn. This is perhaps the most notable work here; but the palm is disputed by two works of Louis Leloir—one called *Retreating*, also engraved in the catalogue, and the other *Without Mercy*, in which a beautiful woman is pleading her cause before a stern officer, who, with one eye shut, is regarding her with cold-blooded apathy. On either side of her stands a soldier, as pitiless as their commander, who, with his lieutenant, is seated at a table piled with large gold pieces. The cruel story is admirably told. Heilbuth has some of his admirable compositions of quiet landscape and picturesque figures; and Gustave Doré some mountain scenes marked by his usual sense of immensity and striking effects of light. For intensity of colour, and for the completeness with which the unattractive individuality of each is worked out, J. G. Vibert's *Executioner* and *Spanish Dancer* are remarkable; and his power of more elaborate composition and discrimination of character is shown in *Rouge et Noir*. There are so few drawings here that do not merit distinctive praise that

it is impossible to do more than mention generally the works of other artists. Among these, the exquisite painting and pleasant humour of Chevallier, the fine studies of *Détaille*, L. E. Lambert's kittens, and C. O. de Penne's dogs. Jules Worms' brilliant scenes from Spain, Linder's charming studies of piquante beauty, de Beaumont's pretty fancies and frivolities, and Jacquet's dashing sketches will be sure to meet with just admiration. Nor can the strong but unattractive realism of E. Duez, the studies of Maxime Claude in Hyde Park and Trouville, the graceful and brilliant groups of flowers and fair ladies by Mdlle. Lemaire, the bold bright views in Venice by Mdlle. la baronne Nathaniel de Rothschild, or the classical compositions of V. Pollet be passed without recognition of their merit. A portrait of *Miss Samary* by Bastien-Lepage will shortly be added to this exhibition, to the pleasures of which J. L. Brown, E. Ciceri, Henri Dupray, E. Yon, and E. Lami also contribute.

COSMO MONKHOUSE.

#### OBITUARY.

WE regret to record the death of the highly esteemed landscape painter Samuel Palmer, which occurred a few days since at his home in Surrey at the age of seventy-five years. Samuel Palmer belonged, not only by his years, but likewise by his method in art, to another generation than ours. His landscape was far more imaginative than imitative. It is said that of late years he looked but seldom at nature; and it is certain that the traditions of his school, to which he remained faithful, made far more of the virtues of composition than of fidelity to fact. Samuel Palmer, who in his youth knew Blake, and who was allied for many years with Finch—a landscape painter of quite the old school—was above all things poetical. Among landscape painters he was, if not peculiar, at all events to some extent exceptional, in being inspired very much by works of literature. Milton was his favourite poet, and the *Penseroso* and the *Allegro* his favourite poems. Palmer retained his faculty to the last, or, if during some years there had been some little decline, his recovery this year was incontestable; one or two of the noblest drawings he has ever produced adorn the present exhibition of the Old Society of Painters in Water-Colours. Palmer was likewise an impressive etcher. It is true that there was much in his etchings that did not answer to what has been of late years put forward by some etchers as the especial aim of etching; his work was quite unlike brilliant sketching. It was elaborate, finished, poetical, sometimes even artificial as his water-colour drawings.

THE death is announced at Stockholm of F. Scholander, the first of Swedish architects. Born 1816, he studied at Paris under Lebas, where he had for fellow-pupils M.M. Ballu and Garnier. The city of Stockholm owes to him most of its modern monuments, and also the restoration of its old buildings. Besides being an architect, he also wrote poems, which he illustrated with his own pencil. But his best-known work is upon art in Egypt, Persia, and India. At the time of his death, he was Director of the School of Fine Art at Stockholm and a corresponding member of the French Institute.

GERARD FLATZ, a pupil and follower of the great German painter, Peter von Cornelius, has recently died at Bregenz, at the age of eighty-one.

#### ART SALES.

MESSRS. CHRISTIE, MANSON, AND WOODS held last Saturday a sale of modern pictures which proved remarkable for the merit of the works and the prices obtained. *The Woodcutters*, a landscape by John Linnell, was knocked down to Mr. Agnew for 490 guineas; the *Trent Side*, one of the most important landscapes ever painted by Creswick, sold for 2,000 guineas (Thomas); one of the late Paul Falconer Poole's most striking designs, illustrating the arrival of the messenger to Job announcing the death of his servants, went for 700 guineas. But these prices were as nothing compared with those realised by one or two of the reputed masterpieces of Sir Edwin Landseer, whose humorous picture, *Well-bred Sitters, who never say they are bored*—a title it is difficult to imagine Sir Edwin can himself have given to the work—was knocked down for 5,000 guineas (Agnew); while the same painter's *God proposes, Man disposes*, fetched £6,300 (Thomas), and his *Stag pursued by a Greyhound*, 5,000 guineas (Saunders). Miss Thompson's engraved picture of *Quatre Bras* fell for 710 guineas; Mr. Millais' *Princes in the Tower*, 2,800 guineas. Upwards of £45,000 was realised by the day's sale, which was the most important sale of modern pictures which has been chronicled during the present year.

#### NOTES ON ART AND ARCHAEOLOGY.

THE exhibition of French paintings in Leicester Square, called *Le Salon à Londres*, will open to the public on Monday next. The private view is to-day, June 4. We hear that M. Gérôme has taken a personal interest in this exhibition, to the extent of coming over from Paris and London to help with his advice.

WE understand that Mr. Thomas Hayter Lewis has resigned the Professorship of Architecture in University College, London, which he has held for the past sixteen years.

FOLLOWING an example set last year, Messrs. Hildesheimer announce a prize exhibition of designs for Christmas and New Year cards, to be held shortly in the Egyptian Hall. A total sum of two thousand pounds will be awarded in prizes for the best seventy sets of original designs. Mr. G. D. Leslie, R.A., Mr. Briton-Rivière, R.A., and Mr. W. Hagelberg, of Berlin, have consented to act as judges.

THE second Japanese National Exhibition was opened at Tokiyo on March 1. The number of exhibitors is upwards of 31,000—very nearly double that of those of the first exhibition in 1878. Complaints are made of the dearth of the articles, and still more of the impossibility of getting anything choice, every desirable article having been snapped up directly, and most of them by the officials before the exhibition was opened.

AMONG a few new pictures which have varied without greatly strengthening the Exhibition of Swiss Art at 168 Bond Street is a fine work by the late Ch. Humbert called *The Wengernalp in an Approaching Storm*. There is a beautiful case of miniatures here by Swiss artists old and modern. Of Petitot there is a good, but not particularly interesting, example; but by Thouron there are very beautiful portraits of Necker and his wife, and an admirable one of himself. Of the modern enamele there are exquisite pieces of work by Glardon, and a dainty clock decorated with Limousin enamels, brilliant and delicate, by Marc Dufaux, Director of the Société d'Émaillerie genevoise. The subjects are scenes of the Protestant persecution in France.

THE second article on "The Curio Market" in the *Japan Weekly Mail* is even more in-



interesting than the first. The writer, whose knowledge of articles of *vertu* is evidently not confined to those of Japan, gives some hints about the old "blue and white" of Hirado, and a great deal of valuable information respecting the imitation of old bronze work. These imitations appear to be made by the finest artists, and are therefore difficult to detect. The best worker of all, Zoroku of Kioto, though imitating the signs of age, sets his name honestly to his elaborate and beautiful work. The writer speaks of Dr. Dresser's statement, that no two pieces exactly alike are ever produced, as an "extraordinary delusion."

THE circumstance of a work of wood-engraving having been admitted into the Royal Academy this year for the first time is commented upon in the *Chronique des Arts* this week, it being pointed out, as a strange anomaly, that the country which above all others has excelled in wood-cutting should so long have kept her Academy hermetically closed against this mode of illustration. The work now admitted (No. 1227) is by a Frenchman (M. Albert Bellanger), and reproduces Sir Frederick Leighton's picture of *The Music Lesson*. M. Bellanger's wood-cut is exhibited also in the Salon this summer.

THE medals of honour of the Paris Salon were awarded last week by the artists who are exhibitors, conformably to the new *règlement*. M. Paul Baudry carried off the *prix d'honneur* for painting, by a large majority of votes, for his grand work, already described, representing *The Glorification of Law*. For sculpture, the *prix d'honneur* was not awarded, on account of no competitor obtaining a sufficient majority of votes, the new *règlement* having provided that the agreement of one-third of the votes was necessary. The greatest number of voters (seventy) were obtained by M. Allar for his marble group, *The Death of Alceste*. In architecture, M. Formigé carried off the prize; and in engraving, M. Théophile Chauvel. The remainder of the medals will be awarded next week, the Salon remaining closed on Saturday, Sunday, and Monday for that purpose.

A VALUABLE painting by Gentile de Fabriano has been discovered hidden in the belfry of one of the old churches in Florence.

FROM the Report of the Metropolitan Museum of Art, New York, presented at the annual meeting of trustees last month, we take the following:—The city of New York has expended £113,000 on the building in Central Park, and about £3,000 annually for maintenance. The other receipts are trifling, being derived only from fees of members and payments on admission. The total number of visitors during the year was over 1,200,000. The chief gifts acknowledged are a collection of original drawings, 690 in number, by old masters of the Italian, French, Spanish, and Dutch schools, presented by Mr. Cornelius Vanderbilt; a large collection of casts of works of art, ancient and modern, presented by Mr. Hunt; and a sum of £10,000, from an anonymous benefactor, to form a permanent endowment for schools of technical art. The president of the trustees is Mr. John Taylor Johnston.

THE photographs in the May number of *The Great Historic Galleries* are from Mrs. Hope's Terburgh (or, as the name is now spelt, Ter Borch)—An Officer writing Orders—which will be remembered at the last Winter Exhibition at Burlington House; Frank Hals' fine portrait of Admiral de Ruijter from Althorp; and three miniatures from Windsor Castle, one of which is Isaac Oliver's large (for a miniature) *Prince Henry Frederick*, the eldest son of James I., who died in 1612.

THE May number commences a second volume of the *Revue des Arts décoratifs*, which

is appropriately opened by a letter from the Marquis de Chenevières to the Duke de Chaunes, giving a congratulatory account of the experience of the six months of union between the Société du Musée and the Société de l'Union Centrale, and a clear exposition of objects sought to be obtained by the Museum in the future. It is to be the Luxembourg of decorative art and a South Kensington in one, and, above all, a place for study by the artisan. Such aims as these are worthy and sure of complete success.

THE illustrations in the second number of *Pompeii* (an illustrated art periodical published at Naples), though somewhat rough, show a distinct improvement on the first. The number contains an article on the seventeenth exhibition of the "Promotrice" at Naples, and the first of a series on the exhibition at Milan. Both are illustrated by wood-cuts of works exhibited, drawn by the artists themselves; and we are promised a large number of such illustrations of the Milan Exhibition. In the ancient section is an interesting account of the pretty little drinking fountain of the Siren at Naples, built by Don Pierre de Toledo, Viceroy of Naples under Charles V.

THE *Zeitschrift für bildende Kunst* has for frontispiece this month an etching by Fritz Werner from his amusing picture exhibited six years ago called *Eine Conversation*. It represents five old Potsdam Grenadiers leaning over the railings of Sans Souci and joking with a couple of nurse-maids carrying babies. The laughter on all faces is so full of fun that it is impossible not to join in it. The first article of the number deals with the newly found statue of the *Athene* of the Parthenon, which is described and commented on by O. von Lutzow. The question as to whether Perugino or Raphael was the author of a drawing in the Berlin Print Room is discussed by Ivan Lermolleff; and the composition of Raphael's *Spasimo di Sicilia* and its predecessors is treated with considerable knowledge by G. Dehio.

THE first parts of *Peintres et Sculpteurs* deal with Henri Regnault and Meissonier. M. J. Claretie contributes the text, and the portraits are engraved by M. L. Massard. This series forms a pendant to that of *Comédiens et Comédiennes*, with which our readers are familiar.

AN *Album Mariano Fortuny*, containing upwards of eighty reproductions of works by the deceased master, is in course of publication. The text is in Spanish, and is from the pen of Don Salvador Sanpere y Miguel.

UBICO HOEPLI, publisher at Milan, will shortly issue *Artisti lombardi a Roma nei Secoli XV., XVI., e XVII.*, by A. Bertolotti.

THE Basselland *Landschäftler* reports that the frescoes on the *façade* of the Rathhaus of Liestal, the capital of the half-canton, which date from the year 1590, are to be "restored" during the present summer by the competent painter, K. Jauslin, of Muttens. The Rathhaus was rebuilt in 1568, according to a date upon the *façade*. The subject of the chief picture is significant of the period, as it is neither Biblical, hagiological, nor local, but taken from classical antiquity. It represents the story of King Zaleukos, who instituted blinding as the punishment for adultery. When his only son committed this crime, the king rigidly upheld the law; but, as the criminal was his own son, he had one of his own eyes put out and only one of his son's.

## THE STAGE.

### THE ACTORS FROM MEININGEN.

THE very special note of the performances at the Theatre at Meiningen is the acting of the supernumeraries (they are mostly soldiers from the neighbouring barracks) who make up the crowds. Very great care is bestowed on their training, so that the theatre is almost unique in its manner of presenting pieces in which the acting of masses—as opposed to that of individuals—is of importance. In the trial of Hermione in *Winter's Tale*—to take an instance—the idea of independence in well-considered gesture and facial expression among the sympathising crowd is so well carried through the whole scene, that the spectator may look in the face of every supernumerary by turn without having his stage illusion destroyed; while the effect of this massive portrayal of emotion can be likened to nothing to be seen on any other stage, unless, indeed, on the stage of Rotterdam. Another feature—fortunately not peculiar, among German theatres, to the one at Meiningen—is ease, smoothness, absence of anything to jar on the auditor, such as the hopelessly vulgar pronunciation or the *physique* hideously unsuited to the part that we so often have to shudder at in our own theatres. The company "embraces in all," we are told, "a total exceeding eighty persons" (and any one of these, we venture to say, would put to shame by mere modesty and reserve in acting, if by no more positive merits, many of those who take the parts of second importance at our London theatres); but then follow the words—"in addition to the hundreds of supernumeraries." Now, of course, these are not the Meiningen "statisten"—the men picked as successful out of those who have been first chosen as most fit for Herr Chronengh's careful training. Whenever the company goes from home it has to depend on the help of new supernumeraries. Can these be taught, in a few weeks, to act? As far as we may judge by the test of *Julius Caesar*—almost a crucial one—the Ducal Intendant, although he has done wonders in making his Drury Lane crowd what it is, has failed to make it the life-like thing which those who have been to Meiningen look for. To be recognised in the crowds, on Monday night, were several of the company proper; but, among those who were supernumerary, there was no spontaneity, no individuality, their acting in unison was sometimes ridiculous, and when on Antony's uncovering the corpse of Caesar the women began to sob in chorus, a slight titter went through the house, and, for a moment, there was danger of the tragedy being marred by an outbreak of merriment. There is no fault on the part of Herr Chronengh in this—he has had time only to drill his supernumeraries, he has not had time to train them. The acting of the ordinary members of the company—especially when several were on the stage together—provided a lesson that London managers would do well to lay to heart. The assassination of Caesar was almost perfect—might have been quite perfect were it not that the supernumeraries again failed fully to realise what was required of them. While the rôle of each Roman citizen is filled with quiet dignity, there is not the least attempt on the part of those entrusted with very small parts to thrust themselves forward.

It is when we come to the very important parts that we are again not quite satisfied. The company which acts at Meiningen is without a great actor, certainly without a great actress. With commendable diffidence it has been strengthened for a visit to a city which has been invited to compare it with the Comédie française. Thus we have for Antony a former Meiningen, Herr Barnay, who has long left the little *residence* town for a larger field of renown; and another

guest of our guests, Fräulein Anna Haverland, gave a fuller and more generous rendering of the part of Portia than it would have received from any member of the company, for the very care bestowed on education sometimes stiffens acting into correct, soulless, metallic technique. We cannot help regretting, however, that so little confidence is shown by the manager in the younger members of his school that—according to the published *castes* of the plays to be performed here—the most promising of the Meiningen *ingénues* will appear only once, and then only as the page in *Fiesco*.

So much has been said of the scenery that was to be furnished that it is right to record its mediocrity. The coming on of the storm in the first act of *Caesar* was—so far as the scenery was concerned—miserably ill-managed. We have wondered how the Meiningen scenery could possibly be used for a stage so much larger than that for which it was made—a stage so unusual to the Meiningers that it is only the patience in training that has prevented them from being embarrassed even on their first appearance.

We do not know in what sense the advertisements which heralded its approach have spoken of this as the "model company." In its manner of training, its selection and continual studying of new plays, its thoroughness, it may be well so-called; and, if a body of artists-born, informed with the literary spirit, could on this model form themselves into a body of actors, their performances would be as valuable, perhaps, to Shakspeare students as another series of *Commentaries* by Gervinus. But, while the Meiningers can teach us very much, they have to learn that acting is an art and not a science, and that there is no great acting without great artists.

#### MR. BYRON'S NEW COMEDY.

THE discovery of a resemblance between Charles Dickens and Mr. H. J. Byron has been made rather lately; and it has been made, we imagine, *à propos* of the smart, yet pathetic, new comedy at the Vaudeville, into whose secrets somebody must have been allowed to peer. There is certainly much in Mr. Byron's *Punch* to suggest the resemblance; and the likeness is not one of the kind that may be produced by conscious imitation, nor is it, to tell the truth, any nearer likeness than may sometimes be traced between undeniable genius and highly cultivated talent. *Punch* resembles a story of Dickens's in that it sets forth the virtues of the lowly, displays something of Dickens's own wonderful sympathy with a lower middle class or a Bohemian career, and something of his sense of the genuine pathos with which such a career may be charged. "Professor" Mistletoe—that trick is likewise Dickens's, of making the Bohemian delight to assume a Philistine dignity of title—Professor Mistletoe, the proprietor of a puppet-show, is at bottom much such a man as Dr. Marigold, and his part is one that Dickens himself would assuredly have been delighted to act. He is an honest and hard-working fellow, whom his one servant-girl, "Lizor," rightly assumes to be "warm"—that is, comfortable as to his pocket. He is able to put his one adopted child to a school of the kind that may be relied upon for transforming a girl into "a lady." And he is able, in the nick of time, to do a good turn to his once yet more prosperous brother—a self-made man, who aspires to the honours of a bank directorship and of the county bench. "Professor" Mistletoe is, of course, the central character of the story; sometimes, indeed, he does not seem to exist for the sake of the drama—the drama rather exists for him.

Mr. David James makes of this character all that it is possible to make. The play is a

genre picture, and Mr. James's is the best figure in it. It has humour, pathos, continual truth to Human Nature, as Human Nature is to be studied in the Westminster Road. To begin with, the "make-up" is excellent—the worn, seamed face, grizzled hair, and tuft of beard at the chin. The gait and gesture are as good; and the voice—hearty and full of feeling, though uncultivated. Mr. James presents capitally the joy that the Professor feels in his adopted daughter, and his sorrow when she goes out to be a lady's companion—an office this shrewd observer of the world does not hold in high respect; but Mr. James's acting, satisfactory everywhere, is most individual and most strongly marked in the scene in which he agrees to befriend and conceal his brother—the bank director for whom a warrant has been issued, and who is wanted by the police and the public prosecutor. The self-made man has been very indifferent to the prosperity of the proprietor of *Punch*; he has not behaved with complete discretion in the matter of the adopted daughter; but "Professor" Mistletoe is not revengeful. And it is a really fine scene—a piece of natural, realistic acting of the highest kind—the scene in which Mr. James portrays Mistletoe's hesitation as to what it is his duty to do, and then the suddenness and the heartiness with which he acts when it is clear to him what line he must take. "We are brothers, after all," says the erring director, who had of old been less impressed with the fact of the relationship. "Not after all—before all," says the "Professor," with tears in his voice, and with that heartiness of conviction which Mr. James is, perhaps, better able to convey than anybody else upon the stage. The character may not be exquisite enough for the over-dainty—who prefer a study of the manners of drawing-rooms and of the elegant vices of society; but we have no hesitation in saying that, while it is healthily conceived, the fashion in which it is acted is one that could not possibly be improved.

Though the play shows signs of having been, if not actually written for Mr. David James, at least adapted to the manifestation of his peculiar skill, it is not, properly speaking, a one-part piece. Considerable study is made of the "self-made" brother, both in his prosperity and in his adversity, and Mr. William Farren seems to carry out very well Mr. Byron's conception of this part. He is pompous, yet continually oppressed by his deficiencies of education; really tender-hearted to those to whom he is near, though contentedly enough neglectful of his absent relative. There is a vivid sketch of his wife, an over-dressed woman, who would still be a coquette if occasion offered, and whose only redeeming point amid her general vulgarity is an affection for her spouse, which yet does not prevent her from employing a supernumerary detective to watch his more suspected pursuits. The honourable young man of the piece—Arthur Dalton—owes nearly everything to the masculine grace and chivalry of his representative, Mr. Graham, who is here seen at his best, and as a *jeune premier* he is indeed infinitely preferable to the band-box *jeune premier* of former days. There are yet two other male characters of some importance. One of them is a physician, the announcement of whose dinner-hour strikes awe into the breasts of the inhabitants of the Westminster Road; though, as he is continually found to be "passing" and "looking in" in that locality, his practice would appear to be chiefly suburban, and his aristocratic habits to be confined to the hours of his meals. He is, in truth, a somewhat shadowy being, and is less a character than a piece of machinery necessary to the conduct of the story. The other personage is one "Chirpey," the "Professor's" male pupil and successor. He takes that melancholy view of

the world which has been taken by the comedian from Molière to Rich, and so downwards. By the ladies, not much is done; nor is much demanded of them. Miss Bishop is invariably a discreet actress; Miss Larkin is individual; and Miss Cicely Richards gives people pleasure by her assumption of a certain good-natured shrewdness which belongs, it is supposed, to useful young women of the class she spends her life in representing so well.

#### STAGE NOTE.

THE arrangements for performances of the First and Second Quartos of *Hamlet* within a few nights of one another, as suggested by Mr. Furnivall, have now been completed by Mr. Marlande Clarke. The plays will be acted on Saturday, July 2, and Saturday, July 7, at the Montefiore Literary and Art Club, Tavistock Place, at the south-east corner of Tavistock Square, W.C.; and about eighty places will be reserved for the public, at the price of 5s. 6d. each for the two performances. Mr. Marlande Clarke will act *Hamlet*; his wife, *Ophelia*; Mr. W. Poel, *Polonius*; and the other characters will be taken by professional or amateur actors. Mr. Furnivall has written some "Introductory Remarks" on the purpose of the acting, in order to do away with the extraordinary misconceptions that prevailed about the former performance of the First Quarto.

#### MUSIC.

##### LISZT FESTIVALS AT ANTWERP AND BRUSSELS.

A GRAND festival was held last week at Antwerp in honour of the celebrated Abbé Liszt, organised by the Société de Musique of that city, under the direction of M. Pierre Benoit, himself a composer of some distinction. This society has already acquired considerable renown by the festivals given in 1876, 1877, and 1879, and the one just concluded will certainly add to its already well-deserved reputation. Franz Liszt—born in 1811, and therefore now in his seventieth year—up to 1847 was principally known as a *virtuoso*; since then he has devoted himself almost exclusively to composition, and has produced a number of works which certainly entitle him to rank among the chief musicians of the nineteenth century. In 1849 he settled down in Weimar, where he remained for the space of twelve years; and during that period he wrote his twelve celebrated symphonic poems, his *Dante* and *Faust* symphonies, and some sacred works of considerable importance. For the knowledge of his music in England we are principally indebted to his pupil and friend, Mr. Walter Bache, who, at his annual concerts, invariably produces one of his master's important works. Last year Liszt received and accepted an invitation from the Antwerp Society to be present at the festival. He came, but only, to quote his own words, "en simple auditeur;" he declined to conduct any of the music. He arrived in Antwerp in time for the public rehearsal held on Wednesday evening, May 25. On entering the hall (both at the rehearsal and at the concert), he was received with a roll of drums and a flourish of trumpets, followed by loud and enthusiastic cheering, which lasted for some considerable time. At the concert he was repeatedly called to the platform; and, after the first part of the programme, he received some magnificent bouquets, and was also deluged with smaller ones thrown by the ladies of the choir. A few simple and touching words were addressed to him by the burgomaster, M. de Wael, and the golden book of the city of Antwerp was placed before him to receive his signature.



The programme of the festival consisted entirely of Liszt's compositions. First, the Solemn Mass, written about twenty-five years ago for the inauguration of the basilica of Gran, in Hungary; hence known as the Graner Mass. It is for full orchestra, soli and chorus, and an *obbligato* organ part. The Kyrie is a solemn and stately movement opening in the key of D; a change is soon made to B flat, and a short and beautiful phrase of four bars is given out by the orchestra and afterwards taken up by solo voices and chorus to the words "Christe eleison." A return is made to the original key and the first part resumed, but in condensed form. The Gloria opens *pianissimo*: the principal theme is allotted to the brass, accompanied by divided strings in *tremolo*; the chorus enters at the fifth bar, and voices and instruments are gradually worked up to a *fortissimo* on the words "in excelsis Deo." Throughout the phrases introduced in the course of the movement illustrating the various sentences of the text, the opening theme is constantly heard, now by strings, now by wind, and thus a certain unity is imparted to the whole of this section. Another mode of procedure adopted by the composer connects and binds together in a striking, effective, and logical manner the various portions of the Mass. For example, the "Qui tollis" of the Gloria is sung to the "Christe eleison" theme above mentioned; the Gloria theme accompanies the words "Et resurrexit" in the Credo and the "Hosanna in excelsis" of the Sanctus. Again, the "Benedictus" is based on the "Christe eleison" theme; in the last movement, the words "dona nobis pacem" are sung to the "et in terra pax" phrase taken from the Gloria, and the final "Amen" is accompanied by the principal theme of the Credo. We mention these only by way of illustration, not as an exhaustive list. The Gloria and Credo contain many points of interest, but space prevents us entering into any detailed analysis. Some of the music can scarcely be styled sacred; and, amid passages of great beauty and strength, we meet with others lacking in depth and meaning. Of all the portions of the Mass, we consider the Credo, notwithstanding its many merits, the most unequal and unsatisfactory. The Sanctus, the Benedictus, and the Agnus Dei are comparatively short movements; they contain some very charming and delicate music, though here again we feel at times a want of dignity and solemnity. The orchestration throughout is extremely interesting. The solo parts were taken by Mlle. Kufferath from Brussels, Mlle. Anna Schauburg, M. von zur Muhlen, and M. Em. Blauwaert. The chorus consisted of about three hundred members, and it is impossible to speak too highly of their fine voices, pure intonation, firmness of attack, and careful observance of the various marks of expression. M. Pierre Benoit is an able and energetic conductor. He is, however, more successful in loud and vigorous passages than in those requiring care and delicacy.

It is scarcely possible to imagine an uglier or a more difficult piece of music than a *Danse Macabre sur le Thème grégorien du "Dies Irae,"* performed by M. de Zarembski, professor of the Conservatoire de Bruxelles, in a manner which showed that difficulties have ceased to exist for him. His playing, though very wonderful, appeared to me, however, cold and lacking in charm. Some beautiful songs, *Mignon*, &c., were given with much taste by Mlle. Kufferath and Mlle. Schauburg. *Les Préludes*, the third of the symphonic poems, concluded the programme.

The immense hall of the Société Royale d'Harmonie was crammed both at the rehearsal and at the festival. The Musical Society of Antwerp may well be proud of the success, both

artistic and financial, of this important and interesting festival.

On Sunday, May 29, a *matinée musicale* was given in honour of Liszt at Brussels, in the Salle du Palais des Académies, by his disciples, M. Franz Servais and M. and Mme. Jules Zarembski. The programme commenced with one of the finest of his symphonic poems, *Tasso (lamento et trionfo)*. The composer has taken as the theme of his musical poem the melody to which, three hundred years after the poet's death, he heard the gondoliers of Venice sing upon her waters the opening lines of his *Jerusalem*:

"Canto l'armi pietosi e l'Capitano  
Che l'gran Sepolcro liberò di Cristo."

Out of this plaintive theme he has constructed a work full of charm, beauty, and variety. The orchestration is lovely, and the work abounds in delightful contrasts. M. and Mme. Zarembski performed his grand *concerto pathétique* for two pianos. The piece abounds in brilliant and showy passages, and was magnificently played. Mme. Zarembski, like her husband, possesses a wonderful *technique*, but a more refined and delicate touch. Mme. Kufferath sang Liszt's *Lorelei* with orchestral accompaniment with great taste and expression, and well deserved the enthusiastic reception given to her. The *Faust* symphony concluded the programme. We need not enter into detail respecting this work, having noticed it on the occasion of its production in England by Mr. Walter Bache. The *Tasso* and the *Faust* were conducted in a most able and intelligent manner by M. Servais.

The Queen of the Belgians was present at the concert, and applauded all the pieces with great enthusiasm. Three medals in bronze, silver, and gold were presented to the illustrious composer in the name of the Association des Artistes-musiciens by M. Gevaert, the head of the Conservatoire de Bruxelles. The enthusiasm displayed by the public was quite as great as at Antwerp.

One brief word in conclusion respecting Liszt as a composer. Whatever may be the position finally assigned to him, we do not hesitate to declare that the writer of the Graner Mass, the *Tasso*, and the *Faust* has something to say, and knows how to say it. J. S. SHEDLOCK.

#### PHILHARMONIC SOCIETY'S AND MR. GANZ'S CONCERTS.

THE Philharmonic Society has now given the sixth and last concert of its sixty-ninth season. The speciality attaching to it was the appearance of Mme. Sophie Menter as the exponent of Beethoven's concerto, No. 5, in E flat, for pianoforte and orchestra. On two recent occasions when this lady was heard in two of Liszt's concertos and in two of his fantasias, the universally expressed opinion was to the effect that as a *bravura* player she is unrivalled. But, in qualification of this, it was generally added: "Let us hear her in a more classical work—e.g., a concerto by Beethoven—before offering a decided opinion as to her merits." This has now been vouchsafed. Nor has hope been disappointed. Mme. Menter's rendering of this monumental work was technically perfect; and at the same time replete with warmth of expression and feeling, without being over-demonstrative. Endowed, as she evidently is in the highest degree, with self-control, self-forgetfulness, and reverence for the intentions of the master whom she undertakes to interpret—three inestimable virtues—she, very properly, seemed fully alive to the fact that, in such a work, the pianoforte, though it has a prominent and important part to sustain, forms but one of the several factors which together constitute an organic whole. Thus, though the pianoforte was always well to the fore, it never became obtrusive. With Liszt's

*Don Juan* fantasia she created the same *furor* as on the former occasion of her playing it at the Crystal Palace. The orchestral scheme included two overtures—viz., Mendelssohn's *Isles of Fingal* and Beethoven's *Leonora* (No. 3)—and Schumann's symphony, No. 1, in B flat. "Perfunctory" seems to be the mildest term applicable to the general manner in which they were executed. In the case of the last-named work, it might be alleged in excuse for the conductor, Mr. Cusins, that Schumann, like Chopin, though the beauty of his subject-matter has not been surpassed, never attained to the art of laying out his works in the most practical and effective manner for the orchestra. Like the works of Schubert and Mendelssohn, they do not (so to speak) "play themselves," but require a tender treatment on the part of their conductor, who should not only feel a deep sympathy for Schumann, but also possess a sufficient knowledge of instrumentation to enable him to regulate in some passages the dynamic force of certain instruments by giving prominence to some and repressing others. By such a process only, as has been repeatedly demonstrated, especially by Mr. Manns, can Schumann's intentions be fully brought to light. The vocalists were Mme. Albani and Mr. Herbert Reeves. The lady was heard at her best in the Italianised version of "Elizabeth's Gebet," from *Tannhäuser*, and in the cavatina, "Sovvenir de' miei prim' anni," from Hérold's *Le Pré aux Clercs*, in which the important *obbligato* violin part was ably sustained by Herr Straus. The reverse was the case with the gentleman, who was evidently still suffering from the effects of a cold.

The main attraction of Mr. Ganz's concert was the opportunity accorded of a further hearing of Berlioz's *symphonie dramatique, Roméo et Juliette*, which, it will be remembered, excited wide attention on two recent occasions when it was performed in its entirety by the Philharmonic Society. Its latter portion was then felt by so many to be redundant that Mr. Ganz acted wisely in omitting all that follows the "Queen Mab" *scherzo*, as Berlioz himself did when he conducted a performance of it for the New Philharmonic Society in 1852. This remarkable work has recently been so fully discussed that it seems sufficient to state now that Mr. Ganz, who had evidently profited by the experience gained and the criticism evoked, succeeded in attaining by far the best of the three performances. Proverbially odious as comparisons are, it is due to him to assert this. And not only was it the best of the three; but, if the chorus had been as well at home with their part as the principal vocalists (Miss Orridge and Mr. Faulkner Leigh) and the band, there would have been little more to desire. Space fails to add more than that Herr Ernst Loewenberg, a pupil of M. Rubinstein, by his performance of his master's concerto (No. 4, in D minor) and Liszt's fantasia on *The Ruins of Athens*, gave ample proof, on this his first appearance, of his claims to be classed as a pianist of first-rate ability; and that the performance of Mendelssohn's overture, *The Hebrides*, by the band, was exceptionally fine. C. A. BARRY.

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